

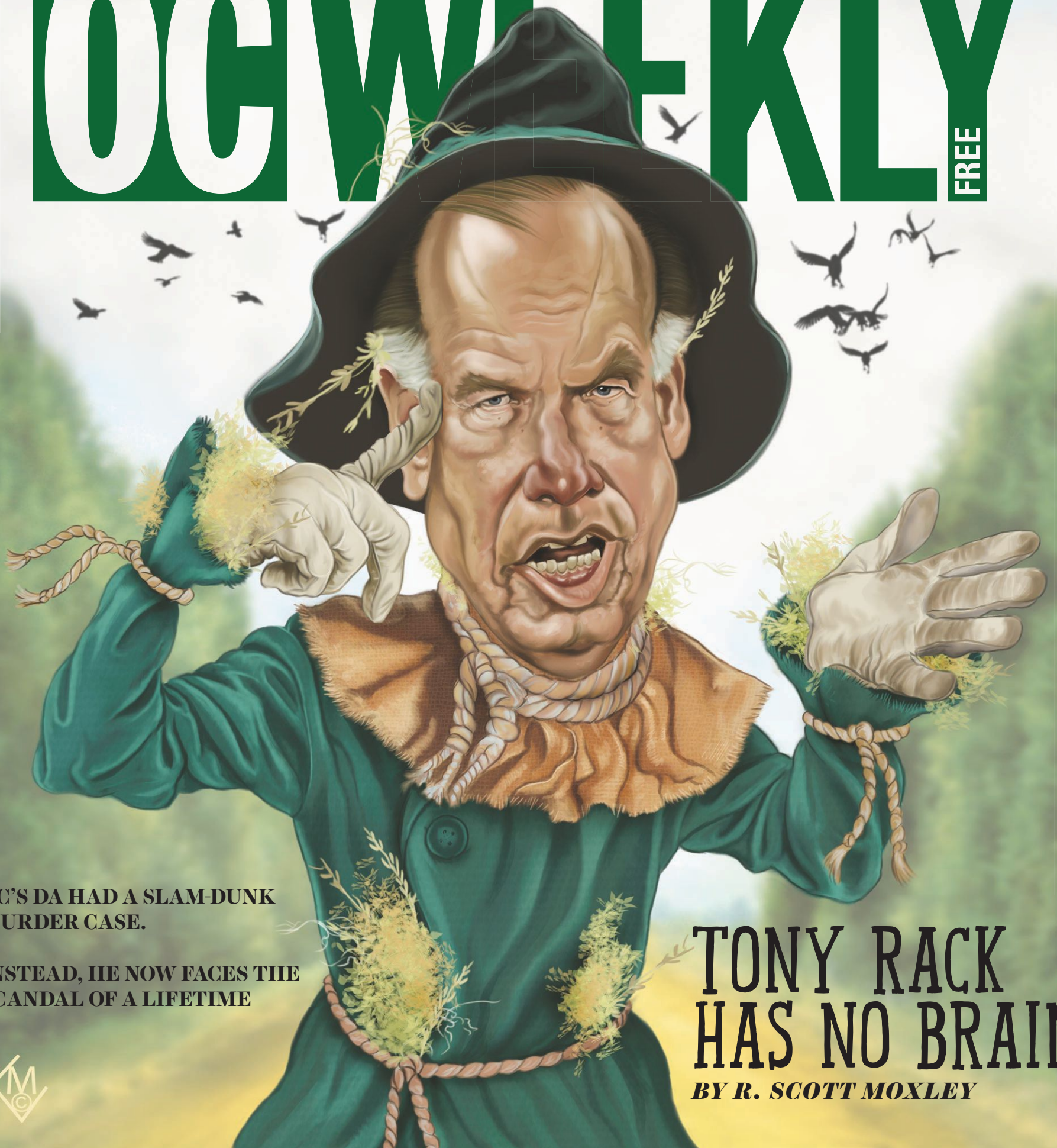
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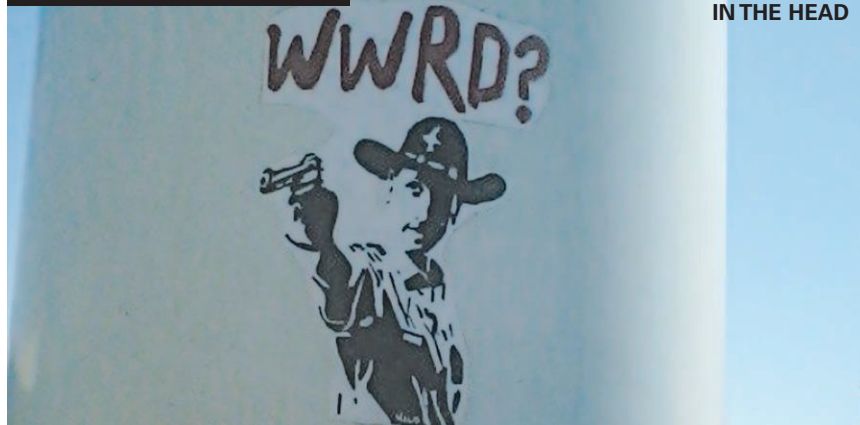
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from the secret files of
Max cannon



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Terms of No Endearment

Poseidon's new deal for its desalination water would force OC to pay far more than necessary for 50 years

BY CHARLES LAM

It's been a long two weeks since our March 13 cover on the proposed Poseidon Desalination Project in Huntington Beach. The day after the story published, UC Irvine professor, NASA scientist and former *OC Weekly* cover-story subject Jay Famiglietti published an editorial in the *Los Angeles Times* that was originally titled "California Has About One Year of Water Left. Will You Ration Now?" (The title later changed to "California Has About One Year of Water Stored. Will You Ration Now?" because it turns out we have about one year's worth of water stored in reservoirs, plus more in groundwater. Woo-hoo, accuracy!).

Thousands shared that editorial. Governor Jerry Brown summarily announced a \$1 billion proposal supported by both parties that would speed up water bond-money spending (two-thirds of which would actually go to flood-control projects), and the State Water Resources Control Board issued new guidelines that reduced the amount of days homeowners could water their lawns and commanded restaurants to only serve water to customers if they ask.

But buried in that doom and gloom was a draft term sheet released by the Orange County Water District (OCWD) outlining a possible deal with Poseidon to purchase any water the desalination plant would create. The OCWD allowed the term sheet to go before a citizen's committee tasked with reviewing the details, offering its opinions to the board, but ultimately having no real say because the board doesn't need to listen to the committee.

At the March 18 OCWD board meeting opposing Poseidon, dozens of anti-desalination activists spoke (as well as a handful of supporters speaking on behalf of the project), even though the particulars of the term sheet haven't gone viral just yet. And they probably never will, which means Orange County taxpayers might get shackled with overpaying on water for decades.

To avert this, share this article NOW. Pretty please?

Poseidon is banking on the county's false sense of security, as it occupies a curious spot in California's terrible drought. North and Central Orange County are actually doing much better than most of California thanks to a healthy groundwater basin filled by the Santa Ana River that supplies 70 percent of the water those parts of the county use. The remaining 30 percent is imported, mostly from the Colorado River. (South OC isn't so lucky, importing roughly 90 percent of its water; time to rip out those lawns, Mission Viejo and Coto de Caza!)

It's that 30 percent that Poseidon's term

sheet is relying on for its mega-profits. The current draft is leagues different from its 2013 proposal to Metropolitan Water District of Orange County (MWD OC), the agency in charge of purchasing imported water for Orange County, or the agreement that Poseidon has in place with the San Diego County Water Authority (SDCWA) for the water produced at its soon-to-open Carlsbad plant.

The most obvious difference is the pricing scheme. While Poseidon and whatever agency it would contract with in the 2013 agreement promised to negotiate a price based on a set of factors (capital and operating costs of the project, financial return, efficient plant operations) adding up to an estimated price of \$1,424 per acre-foot, the latest sheet ties the price of desalinated water directly to the price of water imported from the Metropolitan Water District of Southern California (MWD), the agency that purchases imported water for all of Southern California. Under the proposed terms, Poseidon would charge the OCWD the MWD's imported-water rate (currently \$923 per acre-foot), plus any avoided MWD fees (about \$80 per acre-foot), with an additional "reliability premium." The premium would start at 20 percent for the first 10 years of the deal, then slide down in 5 percent chunks every 10 years, ending at nothing for the deal's last decade. If water were being produced today under that deal, it would cost the OCWD approximately \$1,200 per acre-foot—much less than the roughly \$2,000 per acre-foot San Diego will be paying.

In addition, Poseidon would also charge OCWD the exact amount of the subsidy the OCWD would receive from a program run by MWD that's designed to develop locally sourced water systems that cost more than imported water. Any extra money MWD would give to OCWD to subsidize desalinated water would go directly to Poseidon (currently, the subsidy is \$340 per acre-foot for 35 years).

While this pricing scheme alleviates much of the cost worries initially present in the project (that desal water was far more expensive than imported water), it removes one of the oft-repeated benefits of desalinated water—that it might eventually become cheaper than imported water, with more efficient technologies and increased water demand. In 2014, OCWD forecast that desalinated water might become cheaper than imported water after one or two decades of operation. Under the new rate sheet, though, desalinated water will always be more expensive or the same price as imported water no matter what, even three decades

DROWNING IN INTRIGUE



CHARLES LAM

after when it should become cheaper.

That "reliability premium" became one of the major sticking points for the crowd during the March 18 meeting. "I don't see why we're paying Poseidon a 20 percent reliability premium over and above what the MWD is paying for water," said Huntington Beach resident Clem Dominguez, earning applause from the crowd. "They're building the plant; they're running the plant; they have a cost. Once it's up and running, if the MWD has to pay more for water from Colorado, what difference should that make? Why should we pay more to Poseidon? That makes no sense at all. . . . The bottom line is why does Poseidon get 20 percent more for doing nothing?"

Then there's the other major change in the term sheet—the sheer length of the deal. While the term for both the 2013 term sheet and Poseidon's water-purchase agreement with the SDCWA is 30 years, the deal outlined at the meeting lengthens the contract to a full half-century, an additional 20 years of more-expensive-than-necessary water and bad-for-the-environment intakes and outflows if the current design of the plant is approved. (For more information about the possible environmental issues, see the aforementioned cover story, "Zombie

Poseidon From Beyond the Grave.")

After roughly an hour and a half's worth of mostly negative public comments from a surprisingly low two dozen people out of the several hundred in attendance (a few people spoke in favor of the plant, including three union leaders and Poseidon Vice President Scott Maloni), the OCWD board allowed the process to move on to its next step, review and commenting by OCWD's Ocean Desalination Citizen's Advisory Committee, a group of 20 mostly current, former and aspiring politicians, plus eight alternates, all picked by the directors. They will meet three times before giving a report to the board of directors, which will ultimately decide everything on its own.

That decision, once the review process is finished at the end of April, could be the end of a more-than-a-decade-long process to get the plant built and may siphon Orange County's water money for decades after. Now *that* should flood your Facebook feed!

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ask a mexican!»



DEAR MEXICAN: Why are we put down by our own people for being educated and articulate (I've been called *gabacho*, and I'm as brown as the next guy), while the anglos accept us for being smart? I work in Santa Ana as a high school teacher and am considered very good at what I do, but when I meet with Mexican parents, it almost borders on mistrust. What is it—envy, paranoia, jealousy? *Smart Mexican-American Reading Teacher Asking Serious Stuff*

DEAR GABACHO: Don't flatter yourself *too* much, SMARTASS Wab. Anti-intellectualism is rampant in American life—witness this country electing Dubya as president for two terms, liberals slobbering over Hillary Clinton, and conservatives elevating Michelle Malkin and Hugh Hewitt to *sabios* when the thinking part of this country rightfully relegates them to *pendejo pendejos*. But tell you what: You're enlightened, so guide those dumb hater Mexicans to the light. Let them know the only way ahead in this country is to be educated and articulate—and then guide them to me instead of your arrogant ass.

DEAR MEXICAN: I know they're biased, and I've no doubt only the most incendiary shots were used, but I was watching YouTube last night, and there were a lot of videos concerning the amnesty marches of a couple of years ago. Naturally one-sided, I still couldn't help but notice two recurring themes: One was Mexicans burning, stomping and desecrating the American flag. Another was Mexicans consistently using the terms *racist* or *Nazi* to describe American citizens, born or naturalized, who oppose amnesty.

» GUSTAVO ARELLANO

Certainly, sympathy for the cause was not a goal of this march. What is your take on that?
Old Glory Gary

DEAR GABACHO: I've been to immigration protests at which Know Nothings assaulted peaceful protesters and burned the Mexican flag. I've seen immigration protests at which *gabachos* called little kids "cockroaches" and "savages" and *gabachos* menaced college students. I've seen immigration protests at which Know Nothings spewed all sorts of modern-day blood libel on Mexicans, with little fear of reprisal. I agree that burning American flags ain't going to win anyone over to amnesty, but at least the only people on our side who support such moves are indigenazis and yaktivists who grow out of it. Your side, on the other hand, not only condones the boorishness of your worst Know Nothings—but also elects them again and again to office *because* of those tactics. Or do you think the only reason Arizona's Sheriff Joe Arpaio has stayed in office so long is because of his good looks?

DEAR MEXICAN: When I'm around my workers, I keep hearing "*camote*," and they are not speaking about yams. What is the slang use of that word?

The Gabacho From Sylmar

DEAR GABACHO: Usually, it means penis; every once in a while, it can mean a *cerote*, which is a turd. Ain't Mexican Spanish slang grand?

ASK THE MEXICAN

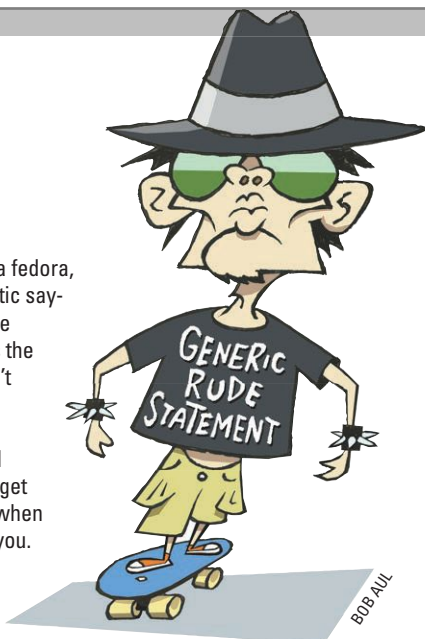
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HEY YOU!

» ANONYMOUS

Magic Hat

You were the guy wearing cargo shorts, a fedora, a black T-shirt with some kind of sarcastic saying on it and obnoxious spike bracelets while skateboarding down a quiet sidewalk. I was the guy walking like a normal person. If you don't have the emotional maturity to handle walking speed, ride in the street—don't graze people with your spikes as you walk by. And definitely don't try to get off your board and get in someone's face after grazing, especially when that person has 6 inches and 30 pounds on you. Your fedora doesn't have magical powers, and that's how you get hurt.



BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 2975 Red Hill Ave., Ste. 150, Costa Mesa, CA 92626, or email us at letters@ocweekly.com.

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How the trial of OC's worst mass killer went from a slam dunk for DA Tony Rackauckas to his worst crisis

BY R. SCOTT MOXLEY



Orange County's worst mass shooting, the so-called 2011 Seal Beach hair-salon massacre, began as a traumatizing event for all, but it has devolved into one of the most polarizing legal struggles to hit our legal system. The question isn't about Scott Dekraai's guilt. Dekraai admits he's the killer. Controversy swirls, however, around the tactics of prosecutors and sheriff's deputies trying to impose a death-penalty punishment rather than a 200-plus-year prison sentence without the possibility for parole. With one embarrassing revelation after another, the battle has grown painful, especially for the baffled families of the victims. To help understand why Superior Court Judge Thomas M. Goethals, himself a former prosecutor, this month made a historic decision to recuse the district attorney's office (OCDA), we are providing a chronology of events:



» 2011 «

Oct. 11: Just after lunch, heavily armed and wearing a bulletproof vest, Huntington Beach resident Dekraai, who has suffered post-traumatic stress disorder (PTSD) and is disillusioned from a child-custody dispute, murders Michelle Marie Fournier, his former wife, as well as seven other innocent people—Laura Webb, Christy Lynn Wilson, Lucia Bernice Kondas, Michele Daschbach Fast, Randy Lee Fannin, Victoria Buzzo and David Caouette—at Salon Meritage. Dekraai, a former tugboat crewman, also critically injures Hattie Stretz. Police capture him less than a mile from the gruesome crime scene.

Oct. 13: A candlelight vigil honors the memories of the victims.

Oct. 14: At a press conference with national media coverage, Orange County District Attorney Tony Rackauckas labels Dekraai's crime "a selfish, cruel act of senseless violence," files charges, announces his desire for the death penalty and promises, "We will seek justice for each of these lives to the best of our ability."

Oct. 15: The chances of a jury granting Rackauckas' death-penalty wish are likely overwhelming. In fact, veteran courthouse observers say law enforcement could do nothing and the defendant would still land on San Quentin State Prison's death row. Nevertheless, government officials are eager to discover legal strategies contemplated by Dekraai's lawyers and to obtain incriminating

one of OCSD's most prized informants. The third-striker hopes to avoid a life-in-prison punishment for his crimes and wants to be released from custody, so Perez pretends to be Dekraai's pal and writes detailed notes of his questioning of the defendant. Years later, after the illegal scam is discovered, OCSD special-handling deputies Ben Garcia and Seth Tunstall (with the backing of OCDA) pretend Perez's placement hadn't been orchestrated, but rather was the result of innocent orders of the jail nursing staff. That lie will eventually cause serious trouble for Rackauckas.

Oct. 18: According to prosecutors' version of events, Deputy Garcia tells OCDA investigator Bob Erickson, who works for homicide-unit boss Dan Wagner, that Perez (called "Inmate F") has been a "reliable informant" and is engaged with Dekraai.

Oct. 19: Deputies Garcia and Zachary Biecker, Erickson, Wagner, prosecutor Scott Simmons, and Seal Beach Police Department detective Gary Krogman interview Perez about Dekraai. Erickson says to the informant, "We just want to make absolutely certain you are here because you want to be here, not because we're making any sort of promises or anything to you." Though he has labeled his job for the government "Operation Daylight" because he wants freedom, Perez responds, "Exactly. I understand." Perez is serving as a secret government agent improperly questioning Dekraai in direct violation of 1964 U.S. Supreme Court case *Massiah v. United States*, yet

JUDGE GOETHALS REFUSED TO IGNORE BRAZEN LAW-ENFORCEMENT CHEATING



JOSUÉ RIVAS

questions such as "What are you thinking about?" and "What happened?"

Oct. 24: Dekraai loses his private counsel, Robert Curtis, and is appointed the services of Assistant Public Defender Scott Sanders.

Nov. 17: Investigator Erickson writes a memo to Erik Petersen—the deputy district attorney with the authority to cut a deal with Perez—saying the informant's "intelligence will likely greatly enhance the prosecution of Dekraai, especially in the event there is an insanity plea entered." Erickson tells Petersen he's providing the information for his "consideration" before Perez is sentenced. He also reveals a concern: "I respectfully request that you keep [Perez's] name, as it relates to the Dekraai case, confidential. Nothing about [Perez] or his statements regarding the Dekraai case have been discovered to the defense." For 1,044 days, OCDA hides this memo from Sanders. Both Wagner and Simmons will later claim they forgot to open an email attachment that included the memo about their death-penalty target and, therefore, didn't know it should have been released.

Nov. 29: Though he'd already confessed, Dekraai pleads not guilty.

Dec. 29: Erickson writes a report on Perez, omitting that he's an informant.

government agent who desperately wants to receive benefits.

Oct. 11: On the first anniversary of the slayings, well-wishers in Seal Beach celebrate the lives of the lost.

Oct. 15: Largely in the dark about Perez's jailhouse activities for the government against his client, Sanders files his first discovery request.

Oct. 18: OCDA refuses Sanders' request for the evidence.

Oct. 19: Wagner tells Sanders he doesn't need to comply with the discovery request because he won't call Perez as a witness and will instead use recordings of Dekraai talking to the informant. Sanders says he has a right to call Perez as a witness and to know his background, but the prosecutor still refuses.

Dec. 28: Sanders files a motion to compel OCDA's compliance with his discovery request.

» 2013 «

Jan. 18: Wagner files his opposition to Sanders receiving Perez's records, arguing "fundamental fairness" calls for secrecy.

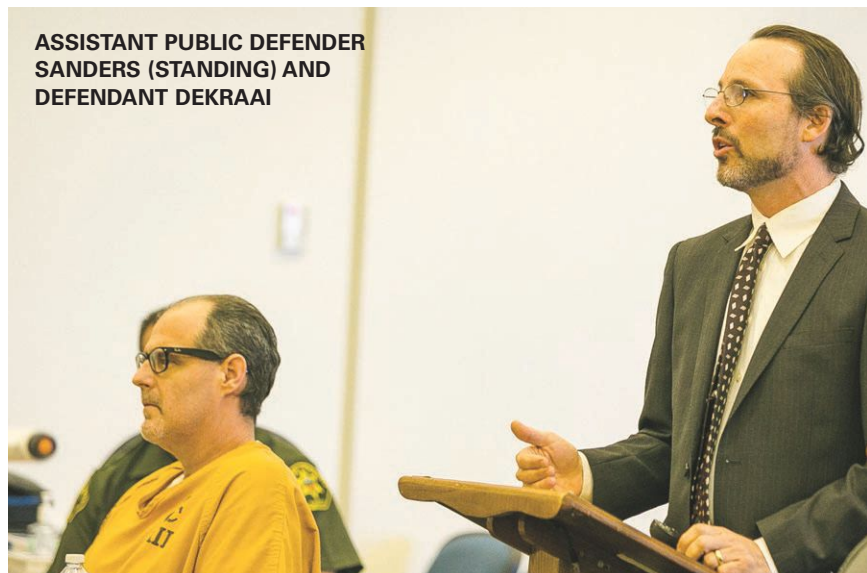
Jan. 24: The prosecutor's knowledge of his informant's ubiquitous activities is enhanced when Petersen sends him an email list of nine cases (not including Dekraai and several other matters). At the next day's hearing, Wagner will allow Goethals to believe Perez is just a regular inmate who accidentally stumbled onto Dekraai's spontaneous ramblings. The sin of omission is committed in hopes of blocking Sanders' access to hidden evidence.

Jan. 25: Goethals hears oral arguments on the discovery dispute, rejects OCDA's position as contrary to the law and orders production of the records. Later, in 2014, the judge will ignore Wagner's June 1, 2012, memo and Petersen's Jan. 24, 2013, email on Perez's prolific service, to make a reality-bending ruling in favor of Wagner. He oddly declared, "This prosecutor was unaware of who Fernando Perez was and what prior services he had performed for law enforcement."

Feb. 8: The extent of OCDA's massive records suppression begins to become apparent. During the next eight months, the agency will surrender to Sanders more than 8,200 pages, plus 1,936 audio and video files.

» CONTINUED ON PAGE 12

ASSISTANT PUBLIC DEFENDER SANDERS (STANDING) AND DEFENDANT DEKRAAI



JOSUÉ RIVAS

ating statements that would undermine a potential insanity defense. Because the defendant has been formally charged and is legally represented, Orange County Sheriff's Department (OCSD) deputies and their agents, as with jailhouse informants, are banned from taking steps to interrogate him. Authorities can use incriminating statements if, for example, an inmate not working in cooperation with them overhears information. On this day, Dekraai is moved into a cell next to Fernando Perez, a Mexican Mafia killer, notorious liar and

his work is allowed to continue. If the law had been followed, Wagner would have immediately ended the interview when the informant admitted he'd questioned the defendant. The government can't benefit from illegally obtained evidence. Wagner later said the reasoning for his failure to halt the interview is a mystery, testifying, "I don't know."

Oct. 19 (5:37 p.m.) to Oct. 25 (4:39 a.m.): OCDA and OCSD activate a jail-cell recording device to capture 132 hours of Dekraai talking to Perez about the shooting by posing as sympathetic and asking

» 2012 «

Jan. 12: In an attempt to speed along the case, OCDA indicts Dekraai.

Jan. 18: "What we want to do here is get this case to trial as soon as we can get it over with for the people, for the victims' families," Rackauckas states, "so we can have justice at the earliest time we can get it."

June 1: Wagner writes an internal memo to colleagues strategizing the use of Perez. "Before deciding if/when/how to disclose Fernando's identity to the Dekraai defense lawyers, we are going to need to talk to the prosecutor(s) on Fernando's other cases and analyze several things." Among the ideas swirling in Wagner's mind is the possibility of asking colleagues not to call Perez as a witness in their cases, a move that might enhance the informant's credibility against Dekraai. Yet six months later, the prosecutor will file a declaration under oath that misleads Goethals and Sanders about Perez's true identity as a longtime

WRIT MESS FOR THE PROSECUTION

From Page 11

May 13: Wagner and Erickson meet with Santa Ana Police Department detective Gonzalo Gallardo. Wagner asks the officer if informants were “ever” used to get legally represented defendants to talk about their charges in violation of *Massiah*. Gallardo answered, “There was a time we did use informants, um, and we basically [were] under the direction of a district attorney.” The prosecutor must have cringed at the admission, asking specifically if Perez had been used in such a way. “Uh, I believe we did,” replied the veteran officer. “I think he did provide information on, on some murder suspects.” Law-enforcement officials will later claim Gallardo’s identification of “a district attorney” actually meant an assistant United States attorney.

Oct. 10: Inside Orange County Superior Court, the surviving daughter of Dekraai’s murdered ex-wife files a wrongful-death lawsuit against the killer for emotional distress and economic damages.

Oct. 11: OCDA chief of staff Susan Kang Schroeder tells a reporter, “We are frustrated the defense keeps up with the delay tactics. We’ve been ready to go to trial for a long time.”

» 2014 «

Jan. 31: Following an exhaustive investigation into the questionable use of informants and exculpatory-evidence hiding, Sanders files a bombshell, 505-page motion declaring the cheating means OCDA and OCSD officials can’t be trusted as honest actors in a death-penalty case. The motion seeks dismissal of the capital punishment option and suggests Dekraai receive a 400-year sentence without the possibility for parole. Sanders claims the OCDA has a “win at all costs” mentality. Prosecutors are furious. Sanders claims the attack on their credibility is “scurrilous.”

Feb. 7: Goethals calls Sanders’ report “serious,” and Wagner asks that it be sealed from public view, a point he wins for one week.

Feb. 21: Sanders introduces a recusal motion against OCDA.

March 4: Deputy DA Stephan Sauer tells Goethals, “Prosecutors and officers are eager to have the opportunity to refute the allegations and set the record straight.” But, he insists, the allegations aren’t relevant to the Dekraai case. Meanwhile, Wagner will admit his “legal reasoning was flawed” in originally refusing to release records.

March 7: To determine if Sanders’ motions have merit to conduct a special evidentiary hearing, Goethals hears oral arguments. Sauer says OCDA is not afraid of the truth, but this is not the time or place to do so. Sanders says

the prosecution team has been playing unethical games and reiterates the need for a probe. The judge concurs, saying he’s open to following the evidence trail.

March 18: Under the protection of U.S. marshals, Perez, a killer nicknamed “Wicked” who has brazenly lied in court before, begins several days of testimony. He claims to the delight of prosecutors that his work on Dekraai hadn’t been in coordination with authorities and that he was motivated solely by his hatred for his target—not winning a punishment reduction. Even though he tries to downplay his informant work, he is unable to explain to Sanders why, in other cases, he has written notes to OCSD that say, “My mission is done” and, “I love my little job I got.”

March 24: Wagner is placed under oath during multiple days of testimony, and Sanders learns that his 505-page report prompted OCDA to conduct an investigation into the allegations. The public defender gets the prosecutor to admit the internal probe supposedly generated no notes or reports that would trigger their discovery. Major case law from *Brady v. Maryland* requires prosecutors to surrender to the defense all exculpatory evidence, as well as information that can impeach government witnesses. Wagner concedes “begrudging respect” for Sanders’ work.

April 7: Burglar, robber, carjacker and Mexican Mafia killer Oscar Moriel, another prominent informant whose snitching services were also, according to the government, accidentally hidden for years from defense lawyers, testifies. It turns out that Moriel has told SAPD detectives working with prosecutors that he’ll be able to recall memories to aid the government “and make it seem like yesterday” if he’s rewarded with “options” that avoid spending the remainder of his life in prison. SAPD detective Charles Flynn responded, “You do a lot; we do a lot. You do a little; you get a little. . . . Understand?” Flynn also guarantees “no one” will learn of the arrangement. The detective ordered Moriel to violate

Massiah by enticing a “fresh” confession from a legally represented, pretrial inmate. With cooperation, the cop says, he will help enroll the thug in the U.S. military. “Then, you know, you can get away [with killing people],” Flynn brags. “That’s cool,” Moriel replies.

April 9: Undermining the credibility of his own agency’s confidential-informant index, Senior Deputy District Attorney Howard Gundy ridicules Anaheim police officer David Hermann, who in 2000 labeled Perez as untrustworthy and cautioned, “DO NOT USE AS A CI.”

April 10: Gundy says Sanders’ allegations of law-enforcement cheating are “vile and outrageous,” but he doesn’t cite a single error.

April 18: Goethals orders OCDA to surrender more previously hidden records.

April 22: Gundy admits OCDA violated *Massiah* in the Dekraai case and agrees to suppress illegally obtained statements, all in hopes of ending the hearing and blocking Deputy DA Petersen’s testimony. Goethals doesn’t agree. Petersen begins testifying and states that he has “an evolving” understanding of his *Brady* obligations and never read any of the withheld informant notes.

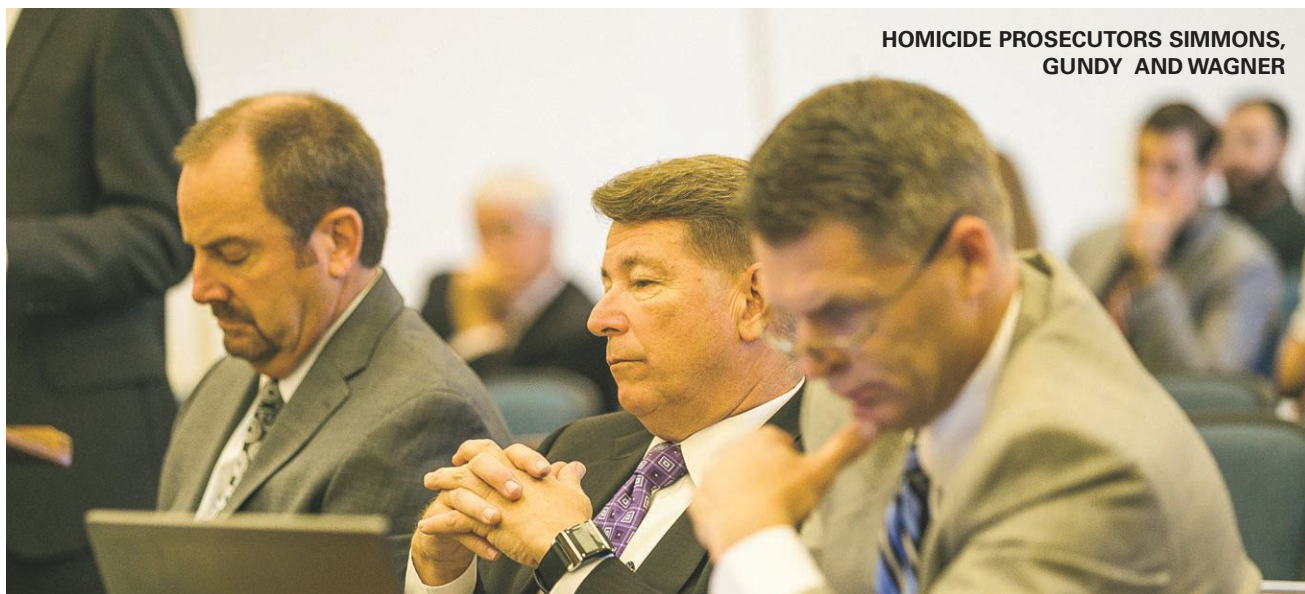
April 28: Dekraai pleads guilty on all counts, enhancements and special circumstances in the indictment.

May 2: Goethals advises Dekraai he faces 232 years to life in prison without parole or the death penalty and asks if he wishes to withdraw his guilty plea. The defendant says no.

May 5: Tunstall begins multiple days of testimony in which he asserts OCSD doesn’t have an informant program, there are no records to solve the mystery of Perez’s jail movements, and the failure to surrender critical Moriel informant records in the murder trial of Leonel Vega wasn’t OCDA’s fault. Later, he blames former Assistant United States Attorney Terri Flynn-Peister (now a state judge) for ordering that Moriel’s notes be hidden from defense lawyers. All of his claims will eventually be eviscerated.

May 6: Gundy expresses anger that his OCDA and OCSD colleagues are being

HOMICIDE PROSECUTORS SIMMONS, GUNDY AND WAGNER



JOSUÉ RIVAS

placed under oath before testifying and that Sanders could have avoided this “indignity” by simply labeling their mistakes “negligence,” not intentional corruption.

May 7: During his multiple days of testimony, Garcia reiterates OCSD has no independent informant program, there’s no way to know why inmates are moved, and special-handling deputies such as himself and Tunstall are at the mercy of jail nurses for inmate housing assignments. All three claims will eventually be destroyed.

May 8: SAPD detective David Rondou—who had testified that good investigators record their interrogations and yet hadn’t taped at least seven key meetings with Moriel—hits the witness stand and will tell the defense lawyer he “prays” for his soul.

May 15: Sitting on the witness stand, trying to explain why he failed to turn over discovery, Deputy DA Mark Geller delights Gundy by agreeing that Sanders is an “imbecile.”

May 21: Deputy William Grover—who is a central figure in the supposedly non-existent informant program—testifies his informant work “is less than zero.” In coming days, Sanders ponders why, then, one of Grover’s OCSD performance evaluations praises him for conducting a training session with the assistance of “confidential informants.”

June 26: Flynn-Peister adamantly denies Tunstall’s claim that she ordered him to hide informant evidence, an assertion believed by Goethals.

July 25: In arguing that OCDA is under no obligation to surrender key records in the possession of Tunstall, Gundy declares the deputy isn’t part of the prosecution. “To say [Tunstall] is not a state agent is disingenuous,” the judge says. Goethals then reads aloud case law that declares deputies and cops are part of the prosecution team and that prosecutors can’t duck discovery obligations by claiming to be ignorant of records in police-agency possession. Gundy tries a last-ditch, losing argument, claiming Sanders can’t win the point unless he can prove OCDA

purposefully hid records. Sanders asks the court to end the death-penalty option in exchange for immediate sentencing of life in prison. Goethals refuses.

Aug. 4: Though he declines to name the liars, Goethals rules that law-enforcement officials committed perjury while answering Sanders' questions. He blames prosecutor tactics for delaying the case, but the judge won't recuse OCDA or end the death penalty as an option because, he asserts, the government's misconduct wasn't intentional.

Nov. 7: Sanders files a motion for reconsideration of the August ruling after discovering TRED, a secret jail-housing records system that Garcia, Tunstall and Grover pretended never existed and contradicts their prior testimony. He also obtains an OCSD memo to an assistant sheriff that reveals, also contrary to deputies' testimony, the department had approved a *Massiah* scam conducted in the disciplinary-isolation section of the jail to get an illegal confession.

Dec. 11: Goethals agrees reconsideration of his prior ruling is necessary.

» 2015 «

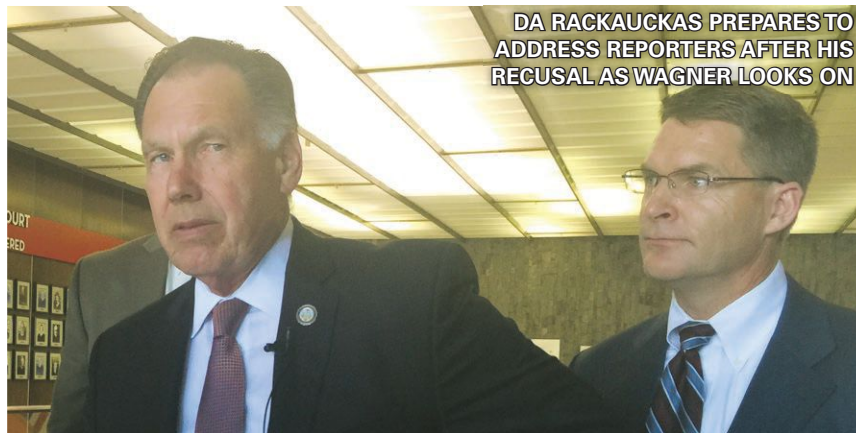
Jan. 28: Superior Court Judge James A. Stotler recuses himself from presiding over Sanders' defense of accused killer Daniel Wozniak, admitting he'd been rooting for the public defender to fail.

Feb. 9: Under oath, Tunstall says he'd written a search-warrant affidavit undermining his 2014 testimony that OCSD had no jailhouse-informant program. Under Sanders' grilling, the deputy—who has a doctorate in psychology and two master's degrees—tries to evade the affidavit's contents. Sanders asks if he stood by his word choice that he “cultivated . . . numerous” informants. No, says the deputy. He maintains he'd botched basic English on the two words. And had he “supervised” informants, as the affidavit states? Nope, he replies, “Guess that's the wrong word again.”

Feb. 17: Trying to explain why he hid the existence of TRED records, Garcia says he thought he didn't have to honestly answer questions under oath because of OCSD's command to keep the system top secret.

March 12: Sanders says the willingness of OCDA to allow false testimony is alarming. Gundy claims he's “astonished” by the emptiness of Sanders' work, claiming that it would get an “F” in law school. Goethals rules that deputies Garcia and Tunstall, as well as Deputy DA Petersen, committed perjury in the Dekraai special hearings, determines OCDA can't be trusted to act ethically, recuses the entire office, bans the introduction of aggravating evidence unrelated to the killings, appoints the California Attorney General as replacement prosecutor, and keeps the death penalty as an option.

March 15: After his office spent 14



DA RACKAUCKAS PREPARES TO ADDRESS REPORTERS AFTER HIS RECUSAL AS WAGNER LOOKS ON

R. SCOTT MOXLEY

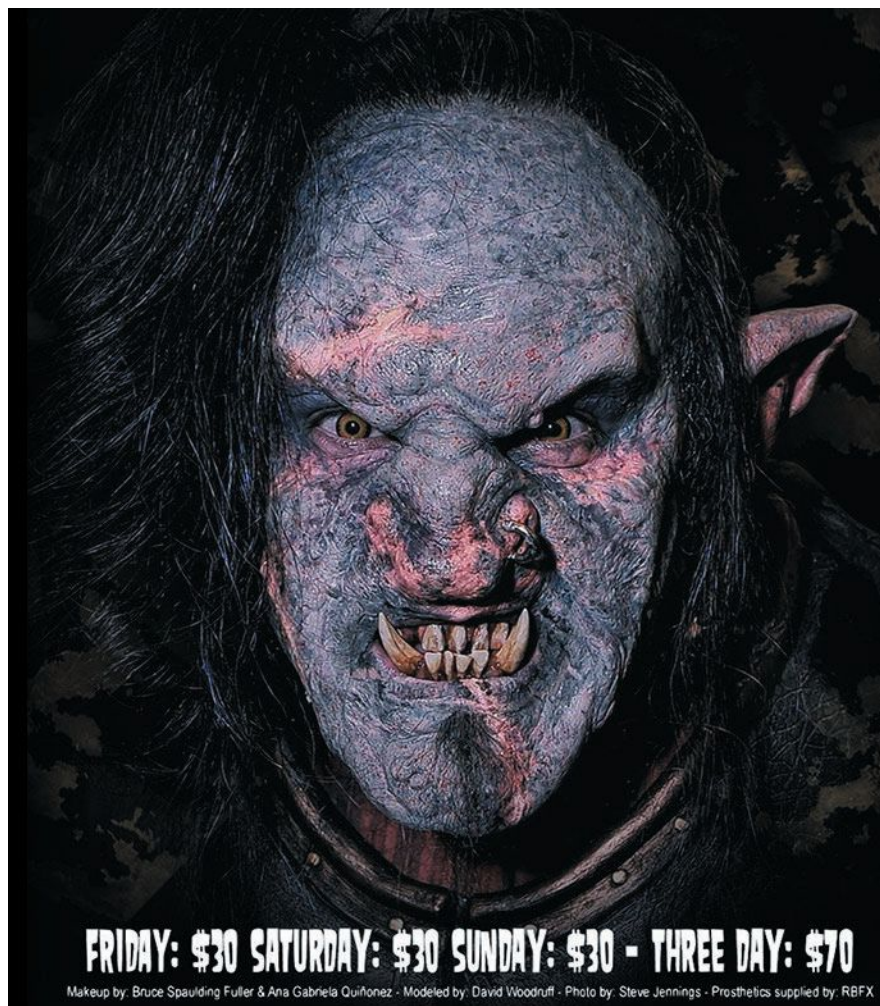
months strenuously fighting the legitimacy of Sanders' claims, Rackauckas admits his prosecutors made “missteps” in the case. “We should have done more to learn the history of the confidential informant [Perez] that we were working with that was offering information in the case, and frankly, I think that's the greatest mistake, and a lot of things have resulted from that.” The DA's campaign manager suggests Goethals' recusal ruling wasn't based on the facts, but rather on petty retaliation to the office. Gundy blames failures on prosecutors not being “fully apprised” of OCSD's informant activities.

March 17: David Whiting, a columnist for the *Orange County Register*, calls the 72-year-old Rackauckas “smart enough

and courageous enough” to finish his current four-year term, after which, he believes, it will be time for “new blood” as DA.

March 20: Attorney General Kamala Harris, who has stood by in a non-critical, partnering stance with OCDA, appeals the recusal motion and claims she will conduct an “independent” investigation. Rackauckas says his prosecutors have been “honest and hardworking” public servants and blames “the system” for causing delays. Victims' families blast the DA and the lying sheriff's deputies for using unnecessary tactics that have stalled the case. Todd Pitzer, chairman of the Board of Supervisors and a former prosecutor, says the failures in the Dekraai matter are Rackauckas' fault.

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WHERE ARE YOU?



JASON NIEDLE

fri/03/27

[SCIENCE]

All Blown Up Bubblefest XIX

John Travolta isn't the only boy who has had adventures while trapped inside a plastic bubble—just ask world-famous bubble scientist Deni Yang. His critically acclaimed *Mega Bubble Show* is back, and really, when you put “mega” in the same phrase as “bubble,” it's hard to NOT dream of Charlie Bucket and Grandpa Joe bumping up into the top of Mr. Wonka's Fizzy Lifting Drinks fan. Yang could probably do that, but instead of risking your neck, he wows you with water spheres, smoking bubbles, spinning bubbles, bouncing bubbles, and even traps himself *inside* a bubble. Then he sends you off to frolic in the “Bubble Zone.” That's right, it's a *zone*—and you know that only awesome things happen in zones.

Bubblefest XIX at Discovery Cube, 2500 N. Main St., Santa Ana, (714) 542-2823; www.discoverycube.org. Shows begin at 9:30 a.m. Through April 12. \$5-\$7. All ages. —SR DAVIES

[CONCERT]

Hail to the Chief Chief Keef

At only 20 years old, Keith Cozart, a.k.a. Chief Keef, has experienced all the major highs and lows the music industry can bestow on a young artist. After releasing his own music videos and mixtapes online, Cozart caught Yeezus' attention and skyrocketed to fame via the Interscope label with his studio debut, *Finally Rich*, in 2012. That album features a who's-who of rap royalty, including 50 Cent, Wiz Khalifa, Young Jeezy and Rick Ross. Legal troubles, getting dropped from Interscope and other tensions would follow for Keef, but his recent 20-track mixtape *Sorry 4 the Weight* dropped on his own Glo Gang label to positive reviews. Tonight, the Chicago rapper reaches for the mic once again, landing back in the hearts of fans.

Chief Keef at the Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9572; www.yosttheater.com. 7 p.m. \$20. All ages. —AIMEE MURILLO

sat/03/28

[FESTIVAL]

* WOMEN TO THE FRONT

International Women's Day

Equality and women's rights are the focus of the Fifth Annual International Women's Day Event, which will unfold throughout Plaza Santa Ana. The free, family-friendly event celebrates the social and economic advances women have fought for, while addressing the need for further improvement. Speakers will discuss the history of Women's Day, plus topics such as alcohol and drug abuse and nutrition. There's also a self-defense workshop that includes information regarding rape on college campuses, a booth for the *Insurgencia Femenina* women's radio show, yoga, live music, poetry readings and a children's art booth.

Fifth Annual International Women's Day at Plaza Santa Ana, French and Fourth streets, Santa Ana. 2 p.m. Free. —HEIDI DARBY

**MORE »
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[CONCERT]

What the Folk? Rose's Pawn Shop

Legend has it that singer/songwriter Paul Givant's scorned ex-girlfriend Rose tried to sell his band's instruments and equipment at the local pawn shop, thus inspiring the name for his band. The LA band have since moved on to form their own brand of Americana, bluegrass and folk music, with lyrics that delve deep into subjects including love, loss and heartache, earning Rose's Pawn Shop nationwide acclaim and even a Grammy nomination. Likewise, fellow folk group Ted Z and the Wranglers from Costa Mesa merge folk and blues through contemporary indie sensibilities, giving them a cool country edge not often heard in these parts. Tonight, they are joined by folk-rock duo Skin and Bones to round out the night's lively lineup.

Rose's Pawn Shop with Ted Z and the Wranglers and Skin and Bones at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com. 8 p.m. \$5. 21+. —AIMEE MURILLO



*ADVERTORIAL

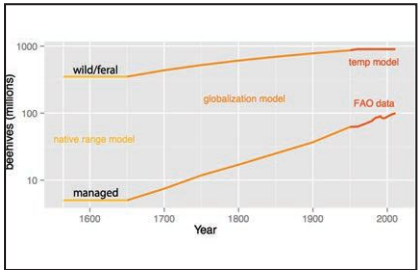
What's Really Going On With The Bees!

YOU can provide the most essential step to saving bees. With disappearing habitat, what the bees need more than anything is somewhere to live.

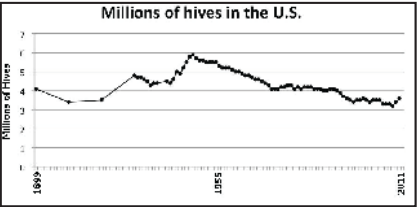
The number of managed beehives in the United States is up 19% since 2008. In areas such as Orange County where there is increasingly a shortage of undeveloped land, this unfortunately results in bees trying to build colonies in people’s fences and walls, where they run into conflict with humans. Companies such as Bee Busters do their best to relocate these bees, but they only have so much space available to put beehives. And this is why the most important thing you can do for the bees is provide space for beehives.

A good place for beehives is a flat area in a non-densely-developed area, for example in one of the canyon communities. If you have fruit trees or crops, pollination from hives in the immediate vicinity can increase your yield five to ten-fold. So if you have land suitable for beehives, the bees benefit, the beekeepers benefit, you benefit, and the community around you benefits (because more hives can be relocated from them).

Since the first hive of honeybees was introduced to the Americas in 1622 the number of bee colonies, both feral and managed, has steadily increased to fill this new territory. Additionally, as the human population has increased, the number of hives kept by humans has increased proportionally. As you can see

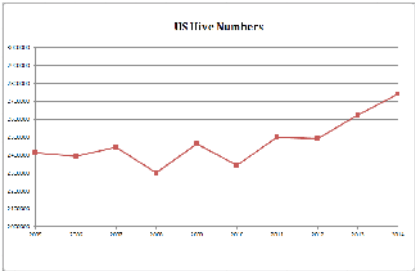


has been a steady uphill ever since then. In the last century the bee population in the United States has had its ups and downs, or really, one major up and down. As you can see in the chart, there was a very sharp rise in the number of beehives during the war years from 1941 to 1947. This was due to government encouragement of beekeeping due to a wartime sugar shortage and the use of beeswax to hold together explosives. In fact the number of beehives has been predominantly determined by economic factors. The two depressions you see in the chart prior to the war peak are



likely the result of increased competition from sugar beets as a source of staple sugar, and then the appearance on the market of synthetic sugars. From there honey fell from being a staple sugar to the luxury item that couldn’t compete with synthetic sugar for consumers on a budget, and thus, not surprisingly, spiraled down steadily in production numbers after the war. Since 1987 the number of actual beekeepers has decreased by 40%, but the number of hives per remaining beekeeper has increased by 66%. Fortunately in the most recent ten years the number of hives of bees has stabilized and actually increased.

“Things have changed a lot since I used to peddle around on a bicycle as a boy and catch swarms” says Bee Busters founder David Marder, “I can remember



of beehives in the foothills and no one would do anything.

There was a crisis in the 80s when varroa mites arrived, and no one was around, no one cared, just me and some other people trying to save bees from tree hollows.

Then Africanized [“killer”] bees arrived and before they even got here vector control was going around killing everything in sight and I was like ‘heey you shouldn’t do that. They killed the gene pool. You don’t have survivor stock if you’ve killed them all

Then local authorities demanded that I have a pest control operator’s license to do bee removal, or else they’d throw me in jail. Now it’s a free for all, the county is full of unlicensed people getting toxic pesticides from the internet and saying they’re saving the bees, but they’re endangering homeowners and themselves, and the bees.

Recently for example I got a call from a homeowner where the unlicensed ‘bee saver’ sprayed termidor into a house’s eaves, which is a highly toxic termiticide that is not supposed to be applied into occupied human habitations. And it can poison bees from other colonies and other non-target pests. This is just one example of how the untrained and

health of not only the surrounding bee population and environment, but the human community as well.

One of the saddest days of my life was when I had Dr Eric Mussen from the UC Davis bee lab riding along with me and he said ‘David, with these Africanized bees here, I don’t want you saving bees in this area any more, and I don’t want you giving them to people to put in backyards.

I stopped for awhile, but now that people aren’t as afraid of Africanized bees anymore I rescue as many as I have space for, and promptly re-queen the colonies so they’ll become non-Africanized. But I really need more space.”

If you would like to support the bees but don’t have land to host hives on, please consider donating to one of the legitimate bee research organizations such as Project Apis M (projectapism.org), Bee Aid International (worldbeedev.org), the USDA Bee Lab, or the UC Davis Bee Lab (<http://beebiology.ucdavis.edu/>). There’s countless other organizations which have used the recent interest in bees to put “donate to us” buttons on their website and collect people’s money.

The charities and labs we have listed here though are at the forefront of bee research and support.

If you’re interested in getting involved in the exciting hobby of beekeeping, come to an Orange County Beekeepers Association meeting (<http://www.ocbeekeepers.org/>). If you do have land to place beehives on, please contact Bee Busters at (949) 497-6264, or, of course, if you have bees you’d like removed. To read more go to beebusters.com/resurging-bees

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sun/03/29

[CONCERT]
Tribute Band Two-fer
Matchbox Twenty Too
and Nickelband

If you find imitation is the sincerest form of flattery, or the original is just too damn expensive, or if you yearn for the post-grunge days when Matchbox Twenty and Nickelback ruled the Top 40 airwaves but don't have the *dinero* to watch the real thing, then this is the concert for you! Huntington Beach-based Nickelband—Jerry Kulczyk, Neal Shelton, Brandon Shelton and James Schultz—will serenade you with hits such as “How You Remind Me.” And Jon Berg-house, Obed Herrera, Ozzie Mancinelli,

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Eric Schink and Joshua Taylor of San Diego's Matchbox Twenty Too will have you feeling like busting out your favorite flannel and banging your washed-once-a-week hair to some classic late '90s jams, such as “Unwell.” Lace up your favorite boots and stomp over to the House of Blues for some fun that's almost as good as the original.

Matchbox Twenty Too and Nickelband at the House of Blues, 1530 Disneyland Dr., Anaheim, (714) 778-2583; www.houseofblues.com. 7 p.m. \$15. —AMANDA PARSONS

[COMEDY]
The Mohr
the Merrier
Jay Mohr

Over his long career, Jay Mohr has been a lot of things: actor, sports columnist,



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radio and podcast host, author, and, of course, standup comic. The man who played Bob Sugar in *Jerry Maguire* has carved out a multifaceted career since appearing on *Saturday Night Live* two decades ago. Even as he balances his acting career with his daily responsibilities on *Jay Mohr Sports* on FOX Sports radio, it's apparent Mohr enjoys standup as much as he did when he cut his teeth as a 16-year-old Back East. In a career that has had plenty of twists and turns, Mohr has managed to have success in different formats and on his own terms, which is something many of his critics crave for themselves.

Jay Mohr at Brea Improv, 120 S. Brea Blvd., Brea, (714) 482-0700; brea.improv.com. 7 p.m. \$30. —DANIEL KOHN

mon/03/30

[CONCERT]
Bird Is the Word
The Parrots and
Pool Honeys

Soon to be on the top of modern garage-rock enthusiasts' lists of best groups to see live are Madrid's the Parrots. This trio of rabble-rousers serve jangly guitar-soaked lo-fi rock & roll that sometimes seems to be a cross between '60s *Back From the Grave* garage rock and Peruvian punk group Los Saicos. Joining them tonight are San Gabriel Valley four-piece Pool Honeys, who, despite the name, are not a band composed of four buxom pinups who spend their time by the pool, but are instead a black metal/punk/garage combo. Their lethal 2014 release, *Sultans of Swat*, features a potent combination of the aforementioned genres, with some strains of surf rock, psychedelia and blues, combining to make an altogether solid mixture of sounds.

The Parrots and Pool Honeys at Flyway At Fox, 345 S. Garey St., Pomona, (877) 283-6976; flywayatfox.com. 7:30 p.m. \$10. All ages. —AIMEE MURILLO

tue/03/31



[FILM]
Como la Flor
Anything for Salinas!

There's no denying the undisputed Queen of Tejana music left a deep hole in the hearts of fans after her untimely death in 1995, but several tribute albums, books and even a biopic starring Jennifer Lopez, show that Selena's legacy and music endure. The singer's hometown of Corpus Christi, Texas, will be holding its own citywide festival, but locals can celebrate closer at the Anything for Salinas! A Selena Tribute event at the Frida Cinema. Drag queens will lip sync to some of her greatest hits, hopefuls will vie to win the costume and bustier contest, and there'll even be a sing-along to Selena's songs during the screening of 1997's *Selena*. Funds for the event will support the Gay Straight Alliances, as well as the Zoraida Reyes Scholarship fund for transgender individuals. Go and belt out “Bidi Bidi Bom Bom” to your heart's content.

Anything for Salinas! A Selena Tribute at the Frida Cinema, 305 E. Fourth St., Santa Ana; thefridacinema.org. 7 p.m. \$12-\$15. —AIMEE MURILLO

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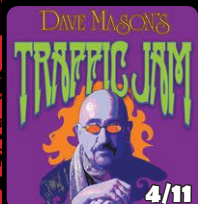
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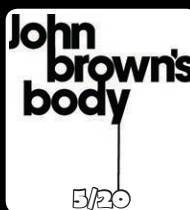
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3/29 **ATLANTA RHYTHM SECTION**
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4/11 **DAVE MASON'S**
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4/19 **SPENCER DAY**
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4/25 **LOS RIOS ROCK SCHOOL**
4/26 **ROD PIAZZA**
4/30 **HOOBASTANK**
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5/2 **WHICH ONE'S PINK?**
(PINK FLOYD TRIBUTE)
5/7 **STEVE POLTZ / GRANT LEE PHILLIPS**
5/8 **THE BANGLES**
5/9 **BEATLES vs STONES**
-A MUSICAL SHOOT OUT
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5/30 **VENICE**
5/31 **XAVIER RUDD & THE UNITED NATIONS**
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wed/04/01

[THEATER]

They're All Gonna Laugh at You

Carrie the Musical

Much like the heroine/villain of Stephen King's 1974 best-seller, the musical rendition of *Carrie* is, to say the least, a little controversial. Debuting in the mid-'80s, the stage production attracted both high acclaim and disgust from theater critics and audiences. Its 1988 run at the Virginia Theatre on Broadway was shut down after just 16 previews and five performances—further propagating the musical's cult following. With a score by



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Michael Gore and lyrics by Dean Pitchford, who both nabbed Oscars for the original song "Fame," and written by Lawrence D. Cohen, the screenwriter of the epic 1976 Sissy Spacek flick, this *Carrie* had the genetics to become a Broadway smash, but some people just couldn't stomach all the dark religion, child abuse, mass murder and

pig blood. Their loss. Don't miss this resurrection at the La Mirada Theatre—best to leave the kids at home.

Carrie the Musical at the La Mirada Theatre for the Performing Arts, 14900 La Mirada Blvd., La Mirada, (562) 944-9801; www.lamiradatheatre.com. 7:30 p.m. Through April 5. \$25-\$70. —ERIN DEWITT

thu/04/02

[SPORTS]

Ready to Rumble

Fight Club OC

Let's put aside the classic Brad Pitt movie adage to never talk about *Fight Club* and recognize the bimonthly event that attracts numerous boxing and mixed martial arts (MMA) fanatics. Fight Club OC brings to the Hangar at the OC Fairgrounds live matches that feature local up-and-coming contenders who put their brains, brawn and skill to the test in six boxing and two MMA bouts. While their names haven't reached star status yet, Reece Bennett, Joshua Conley, Mark Anthony Hernandez and Arif Magomedov—among others—have one-two-punched their way to the mat with impressive KO records. Don't wait another two months to see these fighters walk the walk as much as they talk the talk.

Fight Club OC at the Hangar, 88 Fair Dr., Costa Mesa, (714) 708-1543; www.ocfair.com. 7:30 p.m. \$55. —AIMEE MURILLO



MAKE 'EM LAUGH!

The Second City's 55th Anniversary Tour

If the Second City improv troupe isn't the first name in American comedy, it's still right up there—with a list of alumni that starts with the legendary Mike Nichols and Elaine May and slashes through the '70s with John Belushi, Bill Murray, Harold Ramis and pretty much everybody else you already consider historically hilarious. (This little calendar pick couldn't even contain a proper roster of the next few generations of members, including Dan Castellaneta, Stephen Colbert and Tina Fey.) This anniversary tour revives classic Second City material and matches it to the current roster of troupe members, who are probably the people whose movies you'll be quoting ad nauseam circa 2025 or so.

The Second City's 55th Anniversary Tour at the Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach, (949) 497-2787; www.lagunaplayhouse.com. 7:30 p.m. Through April 4. \$35. —CHRIS ZIEGLER

[COMEDY]



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The House e-liquid is specifically used for mixing. With around 80 flavors for the customers to choose from, customers can have the employees mix up to four flavors to make their own special blend. Some favorite customer inventions include Strawberry Shortcake, Berry Lemonade, and Vanilla Rose. With around 80 different flavors to blend, the possibilities are pretty much endless.

The friendly employees, such as Lauren, mix the e-liquid for customers, making it easy and fun to enjoy customization without any of the mess or guessing work (trust us, it can get very messy..).

Much of the e-liquid that The Vape Depot carries is made in Southern California. Because of the care given to these local batches, Big Mike, the assistant manager, drives around to the manufacturers and picks them up himself. One of the spotlights on The Vape Depot is the attention to smaller local businesses. The Vape Depot keeps locals in mind and always shop local.

The Vape Depot also specializes in MOD fixes. (Customization, anyone?) If you've been following up with the Vape scene as much as Big Mike, Alex and the other employees at The Vape Depot, I'm sure you've thought about getting into customization. Not only do they fix MODs, they also take appointments for MOD questions and education. Whether it's just something that's new to you (such as wrapping coils for a first-timer), or just something you're not confident in that you have questions about, Big Mike and Alex will happily sit down with you and walk you through during slow hours. They'll also gladly explain things in terms that anyone new to vaping might not understand.

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PORCINE PLEASURES

Be a Pai Gu Fan

Taiwanese pork chop specialist Kingchops opens in Irvine, a town not lacking in pork chops

BY EDWIN GOE

In the brave new Irvine, where there are more Taiwanese restaurants than there might be of any other cuisine, the pork chop rice called pai gu fan might be the most commonly eaten dish in the city. It's such a constant and essential representation of all that is homey, simple and good in Taiwanese cooking that you'd sooner find a Mexican cantina without tacos than a Taiwanese restaurant without pork chop rice.

For years, my benchmark was Nice Time Deli's version. It came with a swooping plank of hog the size of my face that was covered in a bubbled batter, then chopped into spears and served alongside a heap of rice doused with ladles of soy-stewed ground pork, wedges of tofu and a boiled egg. When Nice Time closed a couple of years ago, A&J's batterless and nearly ruddy pork chops became my new normal.

But the truth is everyone makes great pork chops in Irvine. Tea Station makes one. Even JJ Bakery's pork chop rice is exceptional. When a restaurant called Popcorn Chicken recently opened to offer Taiwanese night-market fried foods, it offered its own take on pai gu fan, complete with one of the best fried pork chops I've ever had the pleasure of eating. That even a place called Popcorn Chicken can do a wonderful pork chop didn't stop Kingchops, a Taiwanese pork chop specialist, from opening here. Unlike Kardashians, in this case, more is always better.

From the sign, it seems that Kingchops started in 1961 in Taiwan. Though I've yet to find anyone who has been to the

original or even heard of it, Kingchops has built a solid reputation among pai gu fan fans in the City of Industry. I've not tried that location, but if it's anything like the Irvine branch, it has also brought the making of pork chops down to a science.

The first time I ate at Kingchops, my pork chop rice came out scarcely seconds after I ordered it. Frankly, it was too quick. But as hard as I tried to find any telltale signs that the pork chop was reheated or less than freshly cooked, it was flawless. It sat somewhere between Nice Time's and A&J's, with a barely there shimmer of batter that I don't think was meant to be particularly crunchy or even crisp. Instead, the defining characteristic of Kingchops' chop was the flavor—a pervasive sweetness probably owed to a spoonful of sugar, but mostly a lot of rice wine. That the pork came in a separate plate underscored how capable it was of standing on its own. The pai gu fan was so good the rest of the meal seemed ho-hum by comparison. The sculpted rice dome needed more sauce from its simmered ground-pork topping to make it sing louder. And as I finished the sides of broccoli, corn nibblets and marinated bean curd, I realized I only did so because I've been conditioned to always eat my vegetables.

There were other near-misses. The cold cucumber appetizer lacked the garlicky oomph of the same dish served a few doors down at I-Tea Cafe. And the brown sauce that covered the chilled tofu with preserved egg was all salt and no depth. I'd also skip the drinks: The watered-down taro milk tea was missing both the

sweetness and the malty richness I've come to expect when I order it at Tapioca Express, and the slushies—flavored with syrup, not actual fruit—tasted as artificial as Jolly Ranchers.

If you're going to add anything to your meal at Kingchops, let it be the Taiwanese meatball, a fist-sized gob of gelatinous rice-flour dough formed into a bouncy, chewy mass akin to mochi, but with minced pork and mushroom in the middle. It's drowned in a pink sauce that I'm sure involves ketchup, garlic and sugar. Or try the Zen-like simplicity of the boiled vegetable, blanched Taiwanese lettuce with its crunch intact and topped with more saucy minced pork and crispy fried shallots.

The best thing to have with your pork chop is the "dry" noodle—a bowl of boiled white strands topped with diced pickled vegetables, lots of minced pork and enough sauce to coat everything you slurp. Even better is the noodle with pork and bean paste—a stand-alone dish that you mix thoroughly to spread the thick, fragrant, black-as-tar glop and eat the same way you would Korean jajangmyeon.

But you know what Kingchops does best? The fried chicken leg—a gnarled, crispy, bone-in thigh and drumstick imbued with the same rice wine-sweetened soul as the pork chops. Your move, Popcorn Chicken!

KINGCHOPS

15435 Jeffrey Rd., Ste. 117, Irvine, (949) 303-5344. Open Wed.-Mon., 11 a.m.-2:30 p.m. & 5-9 p.m. Meal for two, \$20-\$30, food only. No alcohol.

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You've had beef pho, of course, and probably chicken pho. Maybe you've even had the version of the soup with meatballs in it, and you've definitely tried the tripe and naughty bits once just to show off to the cute Vietnamese girl (or boy) you were trying to impress. But I'll bet you a sinh to to your nuoc mam that you've never had fish pho before.

I don't blame you, as fish pho is a rarity in Little Saigon. The ostensible reason is because Vietnamese cuisine has far more famous seafood soups (bún riêu, bánh can cua), but I think there's a working-class stigma attached to the meal as well. When I told *Weekly* staffer Charles Lam I had just gone to fish pho's most famous local purveyors, Pho Vinh Ky and Pho Vinh Ky 2, he wrinkled his nose the same way I do whenever people eat at Taco Bell—except I'm right in my disdain, and Clam is dead-wrong. Take beef pho stock, throw in thicker-than-usual noodles, add a bunch of parsley and raw white onions, and you have the base. Then comes the fish, a type of catfish called basa (better known in the U.S. as swai) that's light in flavor and almost as tender as lobster tail. Both Pho Vinh Kys (the only real difference between the two is the awesome neon sign outside the second location featuring a giant fish and "PHO CÁ"!) offer heaps of it—pound-for-pound, the most bountiful bowl of pho in all OC. Add a ginger sauce on the side that you're supposed to dunk each slice of fish into, as well as the customary Mekong delta of herbs, and fish pho is a glorious meal: settling well on the palate and stomach, and probably the most accessible ethnic fish stew you'll ever taste.

Are there other dishes at the Pho Vinh Kys? Of course: beef and chicken pho, bowls of bún so large they can easily host footballs, and a whole list of dac biets. But stick with the fish pho, and screw any haters who'll look down on you for eating it—the roomful of Vietnamese around you is all the backup you need.

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LITTLE ARABIA BEAUT

GABRIEL SAN ROMÁN

Sweets for Your Sweet

‘Lovers’ dessert’ at Sahara Falafel

Anaheim’s Little Arabia is all about pastries these days. Trays of rich baklava and sugary mamlouks are being served up and down Brookhurst Street’s restaurants. And Sahara Falafel, one of the oldest restaurants of its kind still around, is now getting in on the act.

A new baker brings the freshly made goods in the evenings. The most unique among his offerings is loqmat al-ushaq, or “lovers’ dessert.” The Palestinian pastry comes by way of the West Bank city of Nablus, which also birthed the sweet-and-salty cheese pastry known as knafeh. As the story goes, when couples get engaged, they share lovers’ dessert each day until their wedding. Tales of its aphrodisiacal energy-boosting powers may be exaggerated, but there’s no mistaking its splash of seductive sweetness.

EAT THIS NOW

» GABRIEL SAN ROMÁN

The affection confection rests on a moist bed of coconut cake. Floating on top is a spongy mixture of cream of wheat, dry milk, yogurt, baking soda, vanilla and rose water. The dessert is framed by emerald-green crushed pistachios, and crunchy pine nuts decorate the center.

After a shawerma dinner plate, share a lovers’ dessert with someone special—it will be love at first bite!

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DRINK OF THE WEEK

» ANNE MARIE PANORINGAN

Vesper at Pizzeria Ortica

When it’s time to meet for a drink, you probably drive somewhere next to the workplace. It’s familiar, right? But you’re kind of missing out. We’re not saying you need to drive two cities over for happy hour. Just try a few blocks over. Or, in the case of Pizzeria Ortica, drive toward Costa Mesa.

The bar is at the far end of a long counter-top that begins in the kitchen and meanders the length of the restaurant. The open feel makes for a relaxed vibe that’s often buzzing the hour before show time. Once the curtain rises, there’s room to pull up a chair and engage in some serious drinking. If you find yourself here, try a Vesper.

THE DRINK

A grappa-based cocktail isn’t the first thing that comes to mind when ordering. But again, push those boundaries a little (that’s the point of the drink). A barrel-aged blend of Candolini Clas-

sica and Candolini Ruta, this alone is still pretty harsh on the throat. The awesomely named Aristotle Altstaetter and his boss, head bartender Joel Caruso, factor in Contratto

Vermouth Bianco and Lillet vino, plus a bar spoon of small-batch tonic. Altstaetter gives it a shake, shake, shake over ice, finishing the drink with a peel of lemon. The result: an unexpected balance. Vesper is smooth as silk.

The beverage is named after a special character from a notorious classic—Ian Fleming’s Bond tale *Casino Royale*. Vesper Lynd is a strong presence, before the “shaken, not stirred” era. Every drop should be savored.

PIZZERIA ORTICA

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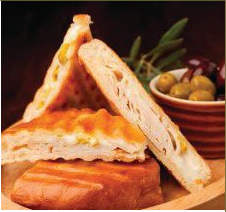
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Choppy Effort

Chapman University's *The Barber* does not make the cut
BY MATT COKER

I had high hopes for *The Barber* when it was announced as the first movie made by Chapman Filmed Entertainment, the private Orange university film school's independent production company.

The feature-length directorial debut of Basel Owies (class of 2010) had going for it veteran actor Scott Glenn in the title role, the brain trust of the Dodge College of Film and Media Arts behind it, and a worldwide distribution deal with a company whose high-quality projects include *Tsotsi*, *The Last Station* and *It Might Get Loud*.

Sadly, *The Barber* does not make the cut.

Opening Friday at AMC Orange—as well as in nine other cities and on video-on-demand—the revenge thriller is not horrible. You could do worse when it comes to violent indie dramas that roll on cable movie channels during your week-end nap on the sofa. What *The Barber* has in common with similar genre pictures are predictability, clichéd characters and crumbling third acts.

Glenn is small-town barber Eugene Van Wingerdt, who is beloved by neighbors, customers and the police chief (another veteran actor, Stephen Tobolowsky). But Van Wingerdt may also be a dormant serial killer whose secret is known by John McCormack (Chris Coy, who had multiple-episode roles on

cable's *True Blood*, *Treme* and *The Walking Dead*). McCormack is a Chicago cop and son of the late police detective who had been obsessed with proving Van Wingerdt was his serial-killer suspect, but he could not make charges stick. The obsession is inherited by the younger McCormack, who wins the confidence of the lonely barber in an attempt to uncover the truth.

Their battle of wits becomes the crux of *The Barber*, which would have been improved greatly by a few more rewrites of the script—by longtime television writer Max Enscoe, Chris Frazier (class of '08) and Charlie Frazier—to stretch the mystery and temper the ultra-violence.

Tobolowsky and especially Glenn rise above the material they have been given. With his stern, wrinkly face, stoic demeanor and manufactured amble, Glenn keeps you invested in a story that does not reward the viewer with a satisfying payoff. Indeed, he and Tobolowsky are the only actors we see onscreen in tune with the delicate tone that is required in a movie that should straddle a straight razor's edge of dark menace and black comedy.

Olivia Taylor Dudley and Kristen Hager fill one-note roles as a waitress at a greasy spoon and McCormack's police partner/main squeeze, respectively. We have come

to a moment in cinematic history when it takes you out of a picture to witness young women who are as attractive as they are working as waitresses at diners and as big-city police detectives. I suppose it could happen, somewhere, but it happens so often in low-budget flicks such as this that it's a cliché of a cliché.

Of course, hot chicks, violent beatings and buckets of blood sell, perhaps even more internationally than here in the States. *The Barber* producer Travis Knox—a 1993 Chapman alum, former studio executive and current head of development and production at Dodge College—told the university's student newspaper that of all the scripts he reviewed, *The Barber*'s “was the one that fit every bullet point we wanted, as far as price, marketability and commercial value.”

How about bullet points for art, intelligence and stirring messages? One hopes those are also instilled in Dodge students so we can look forward to the second Chapman Filmed Entertainment production.

MCOKER@OCWEEKLY.COM

THE BARBER

was directed by Basel Owies; written by Max Enscoe, Chris Frazier and Charlie Frazier; and stars Scott Glenn, Chris Coy, Stephen Tobolowsky, Kristen Hager and Olivia Taylor Dudley.



MICHELE HALL

Whale of a Tale

When the news hit that a gray whale was found tangled in rope and laboring to swim in 60 feet of water off the Dana Point Headlands shortly after noon on March 16, I knew for certain that at least a couple of thousand Orange Countians shook their heads and sighed.

That's because they had all joined me a few weeks earlier for friends and family screenings in the Irvine Spectrum IMAX theater of *Humpback Whales*, the latest large-format movie from MacGillivray Freeman Films of Laguna Beach.

The most dramatic part of the otherwise-upbeat documentary involved a massive humpback tethered to a long line and buoys. Fortunately, there were happy endings for the whales onscreen and off our coast. In both cases, that was thanks to human volunteers who literally dive into the dangerous task of freeing giant mammals from ropes, fishing nets and other debris—a service that is in ever more demand as more junk and overfishing infect our waters, *Humpback Whales* narrator Ewan McGregor informs us.

It was director Greg MacGillivray doing the informing before and after the screening, noting that protecting whales, other sea life and the sea itself is a goal of MacGillivray Freeman Films' One World One Ocean campaign, launched in the spring of 2012.

The multiplatform media campaign kicked off with another excellent MacGillivray Freeman documentary, *To the Arctic 3D*, which was narrated by Meryl Streep and debuted that April. The campaign continues with *Humpback Whales*, which is co-presented by Newport Beach-based Pacific Life, the insurance company known for its iconic image of a leaping whale crashing into the water. It is now playing at Ruben H. Fleet Science Center in San Diego, opening July 3 at the California Science Center in Los Angeles and returning at a date to be determined to the Irvine Spectrum IMAX.

At the screening I attended, MacGillivray explained to the crowd that there had been two Irvine IMAX presentations of *Humpback Whales* to Santa Ana schoolchildren that same morning, and all had promised him they would grow up to be marine biologists. It's easy to see the allure when you gaze at footage of the majestic sea creatures that makes it seem as if you are underwater with them.

Speaking of teaching moments, not to be missed are the scenes of mama humpbacks instructing their offspring on making the above-surface splashes that helps Pacific Life push its insurance policies. Talk about the ultimate product placement!

—MATT COKER

HUMPBACK WHALES

was directed by Greg MacGillivray; written by Stephen Judson; and narrated by Ewan McGregor.

OPENING

GET HARD *Get Hard*, Etan Cohen's comedy about a white stockbroker who hires a black man to prepare him for a ten-year stretch in San Quentin, is like a spoon that's almost-but-not-yet sharpened into a shiv. With just a little more effort, it could kill. The comedy isn't hunting Will Ferrell's ultra-rich James King, but another target: the privilege he represents. Like the tight-fisted conservatives in Congress, Ferrell's Harvard-educated silver-spooner is so blind to his own privilege that when his boss and father-in-law (Craig T. Nelson) brags about founding their agency with only "me, my computer, and an \$8 million loan from my father," he applauds. Ferrell's idiocy doesn't work. But his decency does. Instead of playing King like a callous corporate villain, he's a well-meaning sap who sincerely believes he's a good person—or, at least, certainly not a bigot. Mistaking car-washer Darnell (Kevin Hart) for a carjacker, he can't admit that it was because he's black, swearing that he'd have reacted the same if he were "rich or poor or white or . . . miscellaneous." Still, King is willing to pay Darnell \$30,000 to teach him to act tough. The extra twist is that King can't tell that Darnell is a straight-arrow nerd. Darnell's wife (Edwina Findley Dickerson) is sure King will see through his thug act. But Darnell simply puts on a black skullcap and lets cultural assumptions take care of the rest. As befits their characters, Hart acts like a normal human, and Ferrell a cartoon. **(R)** Amy Nicholson. *Countywide*.

ONGOING

CHAPPIE Since his debut, *District 9*, Neill Blomkamp has shown he knows where he stands in the division between man and machine: He's sided against *Homo sapiens* for being judgmental and cruel. His sci-fi flicks are thick with emotion, as though Rutger Hauer's dying replicant put down the white dove and picked up a camera. In *Chappie* he creates a robot martyr. Shot in the heart—er, battery—in the line of duty, Chappie's innards have fused, leaving him only enough charge for five days of use. His corporate maker Deon (Dev Patel) rescues him from the scrap heap and implants an experimental conscience chip, turning the bot into a newborn who has to relearn everything. Deon must fight for custody against a trio of thugs who want to use Chappie's brawn to pull off a multimillion-dollar heist. And worse, Chappie's decided two of them (Die Antwoord's Yo-Landi Visser and Ninja, acting under those names) are his mommy and daddy. Blomkamp and co-writer Terri Tatchell's script solders *RoboCop* onto *Three Men and a Baby* and sets the proceedings in a demented abandoned-building nursery/bootcamp where the guns, bricks, and punching bags are all innocent pastels. After a cloying early stretch, Ninja toughens up his robot by exposing him to the worst of humanity. The plot is silly, the gears are loud, and good actors like Hugh Jackman and Sigourney Weaver are simply set loose to chew the scenery. But the sci-fi purists who will roll their eyes at it and go home and rewind their Verhoeven would have ranked *Chappie* as a classic if they'd seen it at the right emotionally scarring young age. **(R)** Amy Nicholson. *Countywide*.

CINDERELLA There's no empowerment message embedded in Kenneth Branagh's *Cinderella*, no "Girls can do anything!" cheerleader vibe. That's why it's wonder-

ful. This is a straight, no-chaser fairy story, a picture to be downed with pleasure. It worries little about sending the wrong message and instead trusts us to decode its politics, sexual and otherwise, on our own. And face it—kids have been left on their own to decode the politics of fairy tales for centuries. Like all of Branagh's films, even some of the bad ones, his bold, roccoco *Cinderella* is practically Wagnerian in its ambitions—it's so swaggering in its confidence that at times it almost commands us to like it. But it's also unexpectedly delicate in all the right ways, and uncompromisingly beautiful to look at. But what you'll miss if you do! As the primrose-radiant Lily James (of *Downton Abbey*) plays her, this *Cinderella* never comes off as a simp, maybe thanks, in part, to James' sturdy, storm-cloud eyebrows: She's a princess with presence. No wonder the mice of the household adore her—they chatter their thanks as she upends a teacup to make a dinner table for them. This is the first *Cinderella* I can think of where the prince is a thoughtful young man confounded by sorrows and challenges of his own. And say what you will about Branagh's notorious ego: When he makes a movie, he makes a movie, a grand marvel of visual details and gestures that laughs haughtily at the idea of being watched at home on a TV screen.

(PG) Stephanie Zacharek. *Countywide*.

THE GUNMAN Sometimes Sean Penn's face is enough to anchor *The Gunman*, the ambitious and only partially successful action thriller from *Taken* director Pierre Morel. Penn's character, soldier-turned-mercenary Jeff Terrier (that surname tells you a lot), is both a lover and a fighter, capable of both intense lovesickness and high-and-mighty moral standards. As the movie opens, Terrier is stationed in the Democratic Republic of the Congo circa 2006, a time of devastating national strife following years of civil war. He's a former special-ops guy assigned to protect a group of NGO workers, among them comely doctor Annie (Italian actress Jasmine Trinca), with whom he's romantically involved—they nuzzle each other at the communal dinner table, as Terrier's bossy colleague Felix (a dyspeptic-looking Javier Bardem) slinks around jealously. Terrier may look like someone who really cares, but it becomes clear early on that he's accepted a not-so-selfless mission. Fast-forward eight years: He's a changed man, now doing humanitarian aid in the Congo himself, but he's also lost his lady love, and worse yet, someone is trying to kill him. In his search for answers, he trots the globe, frequently removing his shirt so we can see how trim and finely sculpted his torso is: If Penn's got the face of a guy who survives whatever comes his way, his body is definitely the sort of thing you have to work for. Penn's vanity—both in the way he shows off his bod and in the way he drives home the nobility of the once-wayward Terrier—is either the most deeply annoying thing about *The Gunman* **(R)** Stephanie Zacharek. *Countywide*.

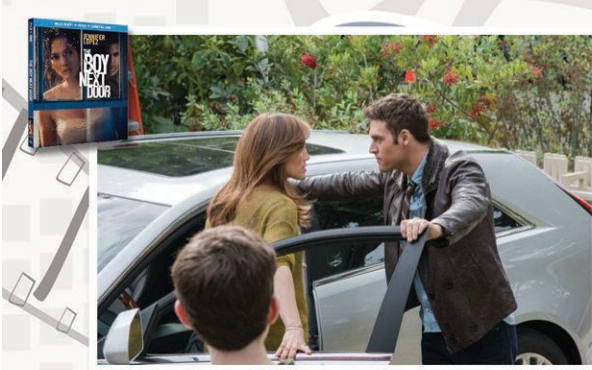
IT FOLLOWS Forget Dracula and Freddie Kruger. In writer/director David Robert Mitchell's *It Follows*, the killer is as generic as death, the universal murderer. The monster can look like anyone: an old woman, a child, your mom. And instead of cackling quips or toying with blades, it simply paces toward you, as silent and slow as a lion, until it's close enough to pounce. Flee to Kansas and it will pad behind in pursuit. A child fears the boogeyman under the bed. Grown-ups wake up terrified of nightmares like this—they know that in some form,

an assassin will slay us all and there's no escape. Mitchell has made a teen slasher for adults. The sacrificial flesh is young, but the horrors are for the barely legal and above, as the stalker is transmitted by sex. Sleep with the wrong partner, as 19-year-old Jay (Maika Monroe, the square-shouldered blonde of last summer's excellent *The Guest*) discovers, and death passes from her date to her. Jay's choices are dire: die, or kill her own conscience by seducing the next victim. It follows crams big ideas into a thin, but stylish thriller that shares the visual tics of this new breed of low budget, high ambition horror. There's a way-cool synth soundtrack, curiously dated set design (our heroine still watches a TV with rabbit ears), several gorgeous tracking shots, and pounds of atmospheric pressure. At times, the film moves so slow it feels drugged. But just when boredom sets in, a figure moves in the distance and alarm bells sound all over again. The most fun will be in dissecting it afterwards. Film school professors, look forward to a decade of term papers. **(R)** Amy Nicholson. *Krikorian Buena Park Metroplex, Buena Park; Century Huntington Beach and XD, Huntington Beach; Frida Cinema, Santa Ana; Regency Westminster 10, Westminster*.

RUN ALL NIGHT Jaime Collet-Serra's *Run All Night*, a shoot-'em-up about an out-to-pasture hit man desperate to keep his boss and best friend from whacking his son, is humid with testosterone. Weary killer Jimmy the Gravedigger is played by 62-year-old Liam Neeson, Collet-Serra's muse, both men still enjoying the afterglow

of 2008's *Taken*. Look into Neeson's eyes and know, even if the dialogue can't quite express it, that this man understands death. His Jimmy finds some comfort in his friend Shawn (Ed Harris), a rich crook attempting to go straight. But thanks to a too-coincidental collision between Jimmy's son Michael (Joel Kinnaman),

Shawn's son Danny (Boyd Holbrook), and a couple Albanian heroin dealers, the two old lions are forced to hunt each other to defend their families. Collet-Serra is so excited to unleash Neeson that the film spins itself silly with swooping zooms and portentous lightning claps. **(R)** Amy Nicholson. *Countywide*.

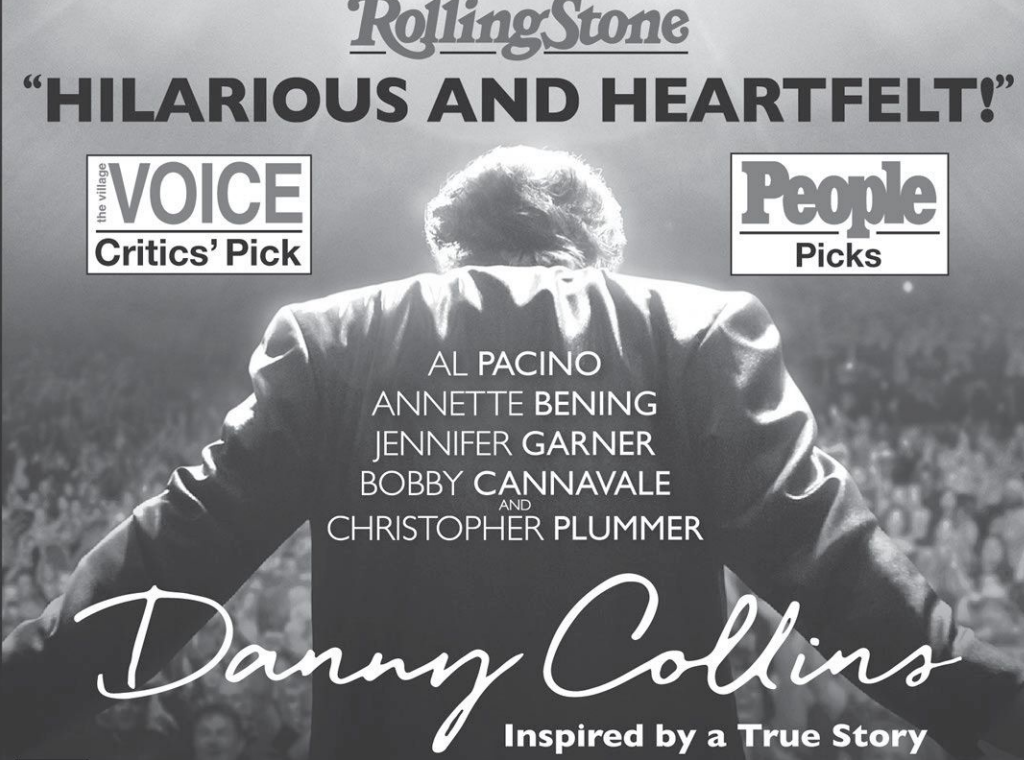


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Grooved Out, Man

The Fred Tomaselli exhibit at the Orange County Museum of Art is like a bag of Cheetos to a stoner

BY DAVE BARTON

Fred Tomaselli: The Times,” at Orange County Museum of Art, is the first Southern California solo exhibition of the artist’s work in 15 years, but it posits a Hunter S. Thompson stoner’s nihilism about pharmaceuticals and politics that made a lot more sense 45 years ago. Presented by chief curator Dan Cameron, with a limited print commentary, the work is accomplished, often striking and well-chosen, but ultimately, it feels regressive and stalled in the past, despite its eye-catching beauty.

The tip-off is right at the opening with two portraits of Tomaselli’s friends, *Portrait of Paul* and *Portrait of Jim and Vivian*: Declining to feature anything so gauche as poses or actual faces, the pictures are composed of petite constellations of white dots, nervous-system starscapes on a black background, a glut of drug names (legal and not) glowing in their darkness. Unlike a standard portrait, we’re not privy to the subject’s social standing, but we do get an idea of what heals them or dulls their senses. The artist’s self-portrait, *All the Bands I Can Remember Seeing and All the Extinct Vertebrates in North America Since 1492*, is less fascinating reality than simple, list-y biography. The ephemeral quality of good bands is a questionable comparison to an environmental die-off, but Tomaselli has great taste in music, running the gamut between King Sunny Ade and Circle Jerks.

Tomaselli’s full-sized works are all entrancing, if not mildly repetitive in their obsessions: *Quilt* is a naked human form built of faded collage squares of blue-jean crotches, zippers, and the collars and sleeves of jackets, the background a blue version of the same, surrounded by a black resin border of real hemp and tiny painted flames. *After Oct 16, 2010* is made of pot, acrylic and resin, a cut-up collage of consumerist crap—air freshener, soda, tires and hand tools—swirling into an *Inferno* of capitalist culture. Similarly, the cranium in the center of the painting *The Head With Flowers* coughs up a cascade of internal organs, colored blossoms and . . . more hemp leaves.

The majority of the exhibition features front pages of *The New York Times*, the center photos altered by Tomaselli with collage and gouache, some of it an attempt to address grievances by manipulating the visages of politicians and corrupt business leaders: President Barack Obama as a black-headed spermatozoa accompanying a painted collage of the Supreme Court resembling a fleshy hydra of grinning maggots; printed on a sheet of watercolor paper perforated to suggest tabs of acid,



PROVIDED BY OCMA

former WorldCom CEO Bernard J. Ebbers’ head explodes in a Mardi Gras mask of color; his wife grimly holding his glowing hand, one of her eyes sparking like a *Star Trek Borg* (*Guilty*, 2005); Russian President Vladimir Putin has been painted over as a nude woman wearing a Pussy Riot balaclava. Others are an effort to obscure pain with a Mondrian wash of color: a woman, her body immobile and destroyed by *E. coli* bacteria, becomes a Rubik’s Cube of flamboyant little squares on a hospital bed; a protester kicks in a window that has been painted to look like stained glass.

The artist’s punk anti-war sentiments ornament the dim prospect of a black-and-white world by touching it up with primary shades: A specialist ambushed in Afghanistan rushes the camera and bursts into light—his stance reminiscent of Ken Russell’s *Altered States* finale, William Hurt slamming his fists into the walls of his hallway—fighting to regain his humanity, and in *Dec. 12, 2012*, masked workers assemble the war-torn fragments of human beings on a conveyor belt. There’s also a deft commentary on the distractive quality of sports: Soccer players cheer as they’re consumed by flame, heads painted over as skulls, the victory cup held aloft as spirals of blood spray and curl and splash out of its inside.

It’s *Aug. 10, 2011*, with its brooms as oversized paint brushes splashing a rainbow over blackness, that sums up Tomaselli’s worldview far better than I can: A Pollyanna with a paintbrush, he’s covering over the uncomfortable, the difficult to address or reform, instead of accepting them at face value. While artists have historically obscured the ugly, what Tomaselli is doing isn’t altogether different from someone watching the alternate world of FOX News because that manipulated universe is more comfortable than the complex one he lives in. It’s the politics of engagement through disengagement, a blind wish fulfillment in place of actual action. It makes a certain amount of sense, of course: When faced with wars, political corruption, racist murders, environmental collapse, drought, beheadings by religious fanatics, financial destruction . . . doesn’t escape sound like the perfect solution? Problem is, Tomaselli’s art is like a bag of Cheetos to a stoned man. It brings a smile, but it’s still junk food.

“FRED TOMASELLI: THE TIMES”

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TRENDZILLA

»LP HASTINGS

Don’t Knock This Cleanse

When you tell people you’re on a cleanse, you’re mostly met with grunts and eye rolls. Admittedly, some are ridiculous. Only drinking lemon, honey and cayenne water until you can’t think straight just seems dumb.

Unfortunately, extreme cleanses make people roll their eyes at the healthy ones. If you’re on the fence, think about this: Do you have digestive issues? Of course, you do. You live in America, land of fake food! “I’m completely regular and never feel bloating or discomfort,” said no one, ever. A cleanse can fix all of that.

I had digestive issues my whole life. An expensive naturopath said I could either take food-allergy tests, or I could go on an elimination diet. I chose the latter. I would go 10 days eating only fruits, vegetables, quinoa and legumes. On day 11, I would add lean meat, and after day 21, I would add in one new food a day. The idea was to get my body to an optimal state, record how I felt, and slowly reintroduce food until the culprit was illuminated.

It was difficult the first few days, but then something remarkable happened. At day three, my system became completely regular, and I could set a watch by when I went to the bathroom. Then around day 10, my body stopped craving grease and carbs. By the end of the cleanse, I felt amazing, had lost five pounds and actually wanted to eat salad. It was the best decision I ever made.

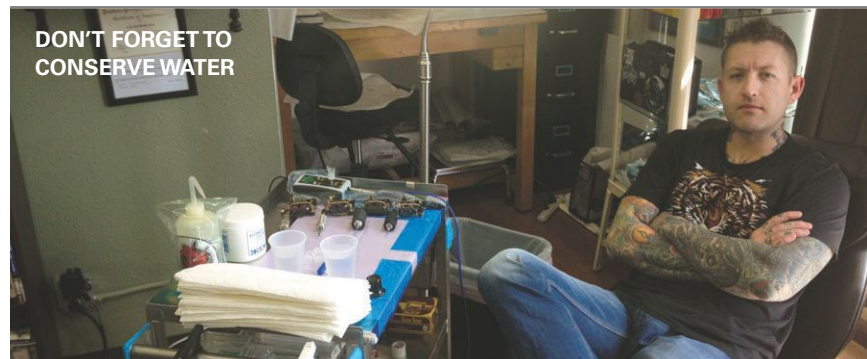
If you’re still rolling your eyes, go ahead, but as you sit on the pot pushing, I will be laughing at you.

Happy hemorrhoids!



Flickr user KEN HAWKINS

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JOSH CHESLER

From Apprentice to Artisan

Gold Rush Tattoo's Colin Dowling believes in the future of tattooing

Nine years ago, Colin Dowling decided to use everything he'd learned over the course of his career to open Gold Rush Tattoo in Costa Mesa. Dowling had never owned his own business before, but he'd been getting tattooed since he was 18, and he started working and apprenticing in shops less than a year later, so he was already closing in on almost a decade in the industry.

"I'd tried to get tattooed before I was 18, but I couldn't find a place that would let me," Dowling says. "Once I was old enough, I was always *that kid* in tattoo shops; they couldn't get rid of me."

For nearly three years, Dowling learned some of the skills of the trade, such as making needles, without getting paid, before he even set his hands on a tattooing machine. "I started learning how to draw for tattoos before I started tattooing. I always had hereditary traits to draw and create, but I never had an outlet," Dowling says. "I spent most of my early twenties learning the technical side of it: mixing pigments, making needles, stuff like that. That's how I developed a work ethic and learned what was expected."

More than a decade and a half later, Dowling believes those formative years were tremendously crucial to his success. "I'm so grateful for that time now. It might be the best thing that could've happened for me as a tattooer," Dowling says. "I picked up and was influenced by so much of what I saw back then. Some tattooers like to talk about how they're 'self-made,' but really no artists are self-made. Everyone is influenced by ideas, people and so many other things."

While his background is in black and gray, as well as American traditional, Dowling says he's been doing more large-scale work nowadays. "It's a Japanese style, but it still has some American traditional aspects to it, seeing as I learned here," he says.

Since Dowling's days as an apprentice, he has seen some major changes in the industry. While he admits that part of the

UNDER THEIR SKIN » JOSH CHESLER

reason for the art form's recent meteoric growth could be the reality-TV shows, a lot of the differences have to do with the caliber of artists entering the field. "Because of the popularity of tattoos now, you're getting well-trained artists out of art schools who want to tattoo. The type of work being done is changing," Dowling says. "The TV shows, they leave some things out, but they also open a lot of people's eyes to tattooing. It's not painting; it's not carving. Tattooing is a medium all to itself. As long as artists keep pushing boundaries, it's going to keep growing."

OC WEEKLY: *How can you tell your tattoos from those of others?*

COLIN DOWLING: Usually, you see a fair amount of different line weights in my tattoos. I'll use both lighter lines and darker, heavier lines in the same tattoo. I also like to put the bright colors up in the front of the imagery, while the background is darker. *What's something that people don't realize about tattooing?*

The responsibility and preparation it requires. You get the idea from the customer, then you have to prepare the drawing and take it from a sketch to a line drawing to a stencil. Then you apply the stencil to the curves of the body, and not too many people understand how to make a drawing work on a body. Over time, you learn to make something very difficult look easy. We're not architects or painters or sculptors, but we have to be all of those things for a tattoo.

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FIDLAR AT
BURGERAMA 2014



JULIEN KELLY

A Bigger, Badder, Burgerama

The Burger boys build a fest that's all killer, no filler
BY ADAM LOVINUS

It is dinner time at the Burger Records bunker, the back-room living quarters that founders Sean Bohrman and Lee Rickard fashioned behind their record store in south Fullerton. Peanut butter on whole wheat and a bag of Cuties mandarins are spread out on the coffee table next to tomorrow's outgoing mail, yellow envelopes full of cassette tapes. This is crunch time for the Burger boys, who are four weeks out from the biggest Burgerama yet.

"We are malnourished and sleep-deprived," says Rickard, leaning back in a folding chair in the office next to his bed, a couch nestled in the back corner of the space. It isn't so much the festival that is putting Rickard and Bohrman through the paces at the moment as it is coordinating Burger's presence at South By Southwest (SXSW). Anyone who has ever tried to coordinate anything at that annual conference in Austin, Texas, knows it is a logistical shit show. It is hard enough for one band to be in the right time and right place during that week; this year, Burger is coordinating 77 bands there.

There is the "Love at First Bite" showcase at the Whip In, done in conjunction with LA's Lollipop Records. Then there is a pool party at the Pearl Street Co-Op (and from the looks of Burger's Instagram

feed, it was more of a super-fun-looking around-the-pool party), as well as the Wienermania showcase at Spider House Cafe. Such details as making sure bands have the necessary backline equipment to play their set, or that the venue has enough Porta Potties to accommodate the crowds, lead to 16-, 17-, 18-hour days for Rickard and Bohrman.

Scheduling Burgerama the weekend after SXSW has, from the first Bugaloo festival six years ago, been a deliberate and strategic move. Every indie band worth its mettle comes from around the globe to play in Austin; give them another festival date a week later and a day's drive away, and it becomes a question of why the hell not? And Burgerama has grown to the point at which it's now a bigger deal for a lot of bands than SXSW.

Last year, it got kind of hairy when Burgerama sold out on the first day tickets went on sale, and the guys had to scramble to expand the event onto the grounds of the Observatory, as well as procure the stage elements and the necessary permits that went along with that move. "That made this year a lot easier," Rickard says.

For 2015, the guys have everything nailed down a month before the festival, save a few DJ time slots and the décor. When lights and balloons sit at the top of

your to-do list for a two-day, 30-plus-band outdoor/indoor festival, that is a sign of proficiency. Don't get the wrong idea, though; there is absolutely no laurels-resting of any kind until the show is over. "It's not a party-time hangout or anything like that," Bohrman explains. "These bands, they don't know anyone from the venue, but if they see me or Lee, it's, 'I need this,' 'I need this.' Then you have to find people who can make it happen."

"We should get walkie-talkies this year," Rickard chimes in.

"Yeah!"

"That'd be sick!"

After a while, a boyish enthusiasm permeates every subject we touch on, an endearing byproduct for two guys who have lassoed their passion into a burgeoning career. Bohrman tells of being in sixth grade and heavy into Bone Thugs-N-Harmony, and then seeing them a couple of years ago at the Observatory. They knocked his socks off. "Best show I have ever seen there," he says.

"Same thing with Weezer," adds Rickard. "We still think of them as Blue Album, *Pinkerton*-era Weezer."

You can tell the guys are geeking out a little over their scrappy, DIY-cassette-based Burger Records boasting a Coachella headliner on this year's Burgerama

roster. Maybe it's un-Burger-like for the guys to talk about expanding beyond their shoestring lifestyle and organic DIY scale, but their sights point decidedly upward. Rickard and Bohrman are creeping into their mid-thirties, so it's natural to think about their career. And they do see Burgerama outgrowing the Observatory in the foreseeable future. "We've already talked about doing it somewhere else," Rickard says. "Natural growth is inevitable. I would love to have a really scenic fest somewhere—a Big Sur campout, a Burger-man freak show in the desert."

The desire for growth extends to the record label as well. "I really want to make an old-school hit, like back in the day," Rickard says. "That would change things; we would learn a lot, and it would test us to the max." What Nirvana was for Sub Pop immediately comes to mind. "My dream is for the Burger sound to be the now sound."

BURGERAMA 4

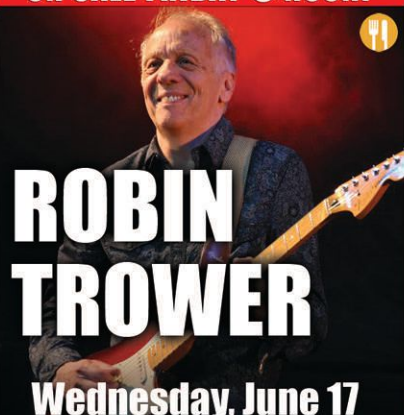
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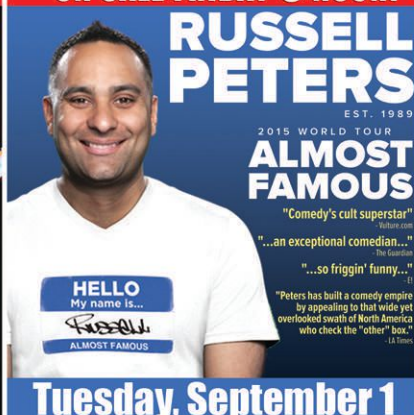
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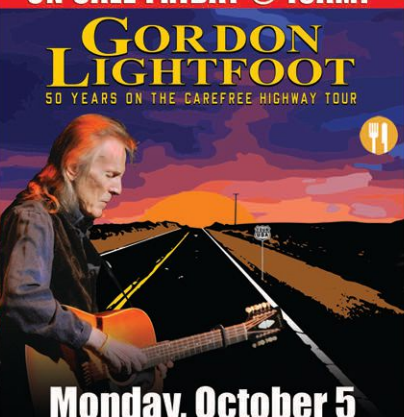
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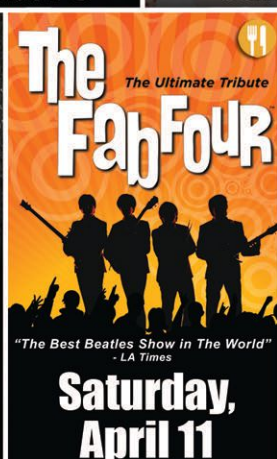
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Sunday, June 28



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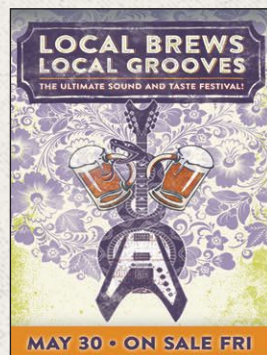
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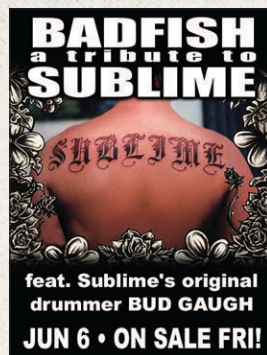
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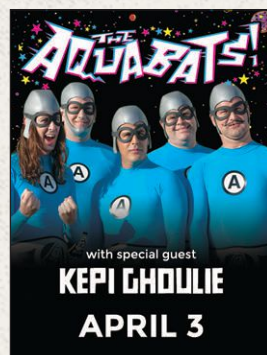
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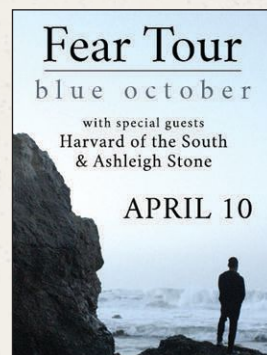
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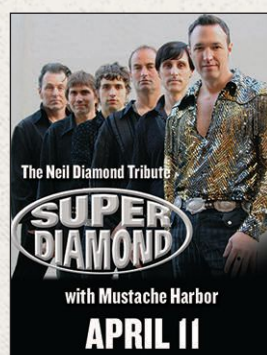


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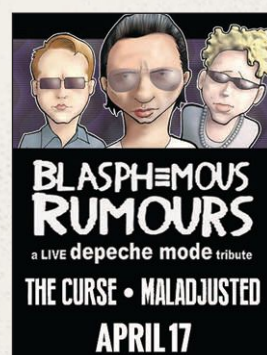
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OT GENASIS

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APRIL 1ST

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SATURDAY 04.04.15

THE UNDERACHIEVERS

California

APRIL 10

TECH N9NE WITH KRIZZ-KALIKO

WITH CHRIS WORTHY, KING AND JOSE

APRIL 16

PETE YORN

YOU & ME ACOUSTIC

04/22

CONSTELLATION ROOM

SOUTH-WEST KINGS TOUR

MAY 12

RITZ AND KNIG CROOKED

SOJA

MAY 20&21

SNAKEHIPS

SATURDAY MAY 23

NEUTRAL MILK HOTEL

MAY 29, 2015

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Mistie

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WITS ENTIRETY

02/18 "STATIC AGE"

02/19 "WALK AMONG US"

02/20 "EARTH A.D."

BURGERAMA FOUR

MARCH 28 & 29 2015

SATURDAY, MARCH 28

WEEZER

FIDLAR

GANG OF FOUR

BEACH FOSSILS

BLACK ANGELS

TIJUANA PANTHERS

CHERRY GLAZER

ROCKY ERIKSON

MADLIB

PALMA VIOLETS

BLEACHED

TOGETHER PANGEA

BASS DRUM OF DEATH

THE COATHANGERS

TOMORROWS TULIPS

JEFF THE BROTHEROOD

WYTH BRAYNS

LA LUZ

CHAFT SPELLS

COMMONAUTS

Peace Ball Drop

Blind

White Fang

Summer Twine

Broncho

Corvairs

Max Winchester

No Parents

Wyatt Blair

Pizza Time

Swimmers

John Wesley Coleman

Warp Panther

SUNDAY, MARCH 29

TY SEGALL

BLACK LIPS

ARIEL PINK

THEE OH SEES

BONE THUGS-N-HARMONY

WITCH

TRAVIS SCOTT

KING KHAN & BBQ SHOW

NICK WATERHOUSE

TENNIS

THE GARDEN

TOBACCO

SHANNON & THE CLAMS

THE MR. T EXPERIENCE

MASCIS

WHITE FENCE

TWIN PEAKS

THE QUEERS

JACCO GARDNER

DENGUE FEVER

THE AQUADOLLS

MR. ELEVATOR

OF THE BEAST

Hotel

Curtis Harding

Freddy

Colleen Green

The Absolute

Merchandise

Gap Dream

Park Time

Amnesty

Lovely Bad Things

Togo

Car Signs

Shady James Lee

Michael Beale

Twelve

Happiness

The Parents

Girl Band

SKIZZY MARS

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SUNDAY 04/12 | \$5

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WED APRIL 15

EMANCIPATOR

FRIDAY APRIL 17

CONSTELLATION ROOM

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4 20

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THURSDAY 04.30.15

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FRIDAY MAY 1ST

MAY 15, 16 & 17

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GRH

SAT MAY 23

SMALL POOLS

THURSDAY MAY 28

COM TRUISE

THURSDAY MAY 28

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No Time for Nostalgia

Strung Out's new album pushes them forward without looking back

BY DANIEL KOHN

Nostalgia is something many punk bands have been embracing, especially during the past year or so, as everyone from the Offspring to Taking Back Sunday have reissued their biggest records. But if someone told Strung Out's Jason Cruz his band was veering that direction, that person would likely incur his wrath. "I don't like looking back, and I really don't care too much to listen to old stuff," the singer says as he hangs out at a dog park near his home in Ventura County. "It's like hanging out with an old girlfriend; it's just hard to do."

That said, Cruz and his band mates have spent the better part of the past six years celebrating their ferocious early material, releasing a greatest-hits package and a box set, as well as going out on a couple of album tours under terms even Cruz begrudgingly accepted. "It made me appreciate where we came from," he says, "and I need that every once in a while."

While Strung Out was looking back for a brief period, Cruz and guitarist Rob Ramos continued to push forward with their side projects—Howl and the Implants, respectively—which helped them to sharpen their focus and learn what they had with Strung Out. "We appreciated what Strung Out was and what it wasn't," Cruz explains. "I think we understood what the band was capable of and what not to expect [from the collaborative process]."

The time off from writing and releasing new material served them well. With the

band members' strong-willed personalities, there were plenty of disagreements at the beginning of the writing process for the new album, *Transmission Alpha Delta*. On top of their internal squabbles, it took the band a couple of months to shake off the rust and capture their old chemistry in the studio. Producer Kyle Black (Paramore, Comeback Kid) kept the band in line. "He's badass and not used to working with completely insane people like us," Cruz says. The album, which took two years to finish, showcases a rejuvenated sound.

Though many of their contemporaries have disbanded or are sitting back and celebrating their legacies, Strung Out say they will continue to make music as long as they have something to say.

"It's your duty as a human being to not be the same person you were when you were at 18, when you're a fucking douche-bag," Cruz says. "To me, I think that you get better as a musician the older you get. I think it's important to let your music show your age and to be true to where you are in life. As long as I don't look silly up there—which I don't think I do yet—I still have something to say, and there's still something inside of me that needs to be heard."

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TARTAR CONTROL

perform at Mac's 40th Birthday Party, with Terminally Ill, Clepto, DMF, Defects, Karate In the Garage, TTM, Bear Fight and the Leftovers, at the Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; www.facebook.com/worldfamousdh. Sat., 6 p.m. \$5. 21+. For more info on Tartar Control, visit www.facebook.com/tartarcontrolisyourfriend.

There's a website called DrumJokes.com devoted to nothing but slagging skinsmen; many punch lines deal with drummers' inability to keep time, their penchant for sleeping with other band mates' partners and not knowing how to read sheet music. These jokes are funny because they're kind of true, which might explain why punk duo Tartar Control doesn't have a drummer. Instead, they have a robot. And its name is Robot.

Using sampled drums since their inception six years ago might lead you to praise singer Robert Selander and guitarist/singer Sean Hart as the smartest musicians ever. However, similar to other drummers, Robot can talk, and it turns out he's kind of a dick. So much so that he stormed out of a recent phone interview after becoming upset when I asked what he did in his spare time. "I get more puss than an animal shelter. I can't help it. I have a magnetic personality—literally."

Robot's foul mood didn't surprise Selander one bit. "I've looked inside that robot, and it's all sass," Selander says.

You'd think Robot would be in a better mood since Tartar Control has so much on its calendar. In addition to Saturday's performance at the Doll Hut, there's a new record titled *We Forgive You* out April 6 (featuring 16 songs and five comedic skits), a show May 25 in Las Vegas as part of Punk Rock Bowling, and the filming of the second episode of an online show starring the band.

There's even talk of upgrading Robot to Robot Version 3.0, which Selander and Hart hope will include eyes and a mouth that flash to the beats-

LOCALS ONLY

» RYAN RITCHIE

per-minute for each track and a large screen in his chest so people can "see the artistic visualization of waveform of the music he's playing," Hart says.

These additions will keep Robot's TI-81 computer parts intact, but sadly, wiring and electronics won't be the only characteristics fans will recognize. "His personality has actually gotten more potent," Hart says.

Being in a band with such a demonstrative member requires the others to be perfect angels. As the story goes, Selander and Hart met years ago in Salt Lake City, Utah, and formed a hymnal duo called the Smiths. After discovering another group had already claimed that moniker, they began listening to punk rock and later moved to Los Angeles as part of a religious mission; there, they decided to form a band. As you might imagine, finding other musicians who shared a love of both the Holy Ghost and groups such as the Vandals wasn't easy. "It's hard to make friends when everyone thinks you're going to convert them," Selander says.

After building Robot (who also plays bass), Tartar Control in 2011 released the 30-track *Holy Crap!*, which includes songs such as "Jesus Is Love," "Satanists Are Fucking Dicks" and "Smoking Crack." Lest anyone get any ideas about Tartar Control's drug intake, Selander says he and his band mates use something such as smoking crack as a metaphor. "I was addicted to Sudoku for years," Selander says. "It was like I was snorting numbers."

"Any addiction can be a crack addiction," Hart says. "We've never smoked crack. I understand it's terribly bad for your teeth."

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: Locals Only, OC Weekly, 2975 Red Hill Ave., Ste. 150, Costa Mesa, CA 92626. Or email your link to: localsonly@ocweekly.com.

THIS WEEK

FRIDAY, MARCH 27

CHIEF KEEF: 7 p.m., \$20. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

COLOR MORALE: 6:30 p.m., \$15. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

DERRICK CARTER: 8 p.m., \$20-\$30. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

DJ JOSH ONE: 10 p.m., free. Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, (714) 525-8888; fullerton.commonwealthlounge.com.

ENGLISH BEAT: 9 p.m., \$25-\$35. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, (310) 372-0035; saintrocke.com.

GEORGE BENSON: 8 p.m., \$39. Renee and Henry Segerstrom Concert Hall, 615 Town Center Dr., Costa Mesa, (714) 556-2787; scfta.org.

HAWTHORNE HEIGHTS—STRIPPED DOWN TO THE BONE TOUR: 8:30 p.m., \$15. The Federal Bar, 102 Pine Ave., Long Beach, (562) 435-2000; thefederalbar.com.

JOHNNY WINTER: Luke Mulholland, Tom Buechi, 8 p.m., \$30. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

JONNY LANG: 8 p.m., \$67. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

MOD SUN: 8 p.m., \$16-\$19. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; theglasshouse.us.

MR. LITTLE JEANS: 8 p.m., \$17. Maison, 719 W. 19th St., Costa Mesa.

QUEENSRYCHE: 8 p.m., \$30. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

RASKAHUELE: 8 p.m., \$14.95; members and kids younger than 3, free. Aquarium of the Pacific, 100 Aquarium Way, Long Beach, (562) 590-3100; aquariumofpacific.org.

SHE GOT THE BEAT: 8 p.m., \$35-\$52. Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; thebarclay.org.

SATURDAY, MARCH 28

BURGERAMA 4: Weezer, Ty Segall, Fidler, Black Lips, Ariel Pink, Witch, Bone Thugs N' Harmony, Gang of Four, Beach Fossils, Cherry Glazerr, Rory Erickson, Nick Waterhouse, Tijuana Panthers, The Garden, Together Pangea, King Khan & BBQ Show, White Fence, Bleached, Madlib, Craft Spells, J Mascis, Jacco Gardner, La Luz, Tomorrows Tulips, Dengue Fever, Shannon & The Clams, The Coathangers, Mystic Braves, Mr. Elevator & The Brain Hotel, The Queers, Tobacco, Jeff the Brotherhood, The Lovely Bad Things, The Abigails, Cosmonauts, Audacity, Peach Kelli Pop, Colleen Green, Meatbodies, Corners, Cat Signs, Summer Twins, White Fang, T-Tops, Part Time, Gap Dream, Wyatt Blair, Froth, Girl Band, The Amazing Snakeheads, Happyness, Twerps, Michael Rault, Vaadat, Charigim, Deers, The Parrots, Wesley, Coleman, Wax Witches, Traumahelicopter, Step-Panther, Big White, Danny James Etc., Death Valley Girls, No Parents, Pizza Time, Swimmers, American Culture, noon, \$90-\$120. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

THE DUSTBOWL REVIVAL: 9 p.m., \$10. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

ECHOSMITH: The Colourist, 8 p.m., \$15. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

FAMOUS LAST WORDS: 7 p.m., \$10-\$12. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

IAISUI: 9 p.m., \$18-\$50. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; theglasshouse.us.

LONDON SYMPHONY ORCHESTRA: 3 p.m., \$50-\$150. Renee and Henry Segerstrom Concert Hall, 615 Town Center Dr., Costa Mesa, (714) 556-2787; scfta.org.

RHYTHMS OF THE NIGHT: Long Beach Symphony

Orchestra, 8 p.m., \$20-\$145. Long Beach Arena, 300 E. Ocean Blvd., Long Beach, (562) 436-3661.

ROSE'S PAWN SHOP: 8 p.m., \$5. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

RX BANDITS: 6 p.m., \$30. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, (310) 372-0035; saintrocke.com.

THEM JEANS: 7 p.m., \$13. Maison, 719 W. 19th St., Costa Mesa.

SUNDAY, MARCH 29

DANA FUCHS: 7 p.m., \$15. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, (310) 372-0035; saintrocke.com.

THE DIXIEDELICS: The Golden Eagle Dixieland Band, 1 p.m., free. Steamers Cafe & Jazz Club, 138 W. Commonwealth Ave., Fullerton, (714) 871-8800; steamerscafe.com.

HAVE MERCY: 7 p.m., \$12-\$14. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

HAWKLINE MONSTER: 4 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

JASON ROWLEY & SEAGRASS: 9 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, (949) 494-3027.

MARIE OSMOND: 6 p.m., \$69. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; scfta.org.

MATCHBOX TWENTY TOO: Nickelband, 7 p.m., \$22. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

PACIFIC SYMPHONY: 3 p.m., \$39-\$49. Soka Performing Arts Center, 1 University Dr., Aliso Viejo, (949) 480-4278; performingarts.soka.edu.

MONDAY, MARCH 30

THE ORIGINALITES: 9 p.m., free. Gallagher's Pub & Grill, 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, (714) 536-2422; gallagherspub.com.

OUTLINE IN COLOR: 7 p.m., \$10-\$12. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

THE PARROTS: 7:30 p.m., \$10. Flyway At Fox, 345 S. Garey Ave., Pomona, flywayatfox.com.

TIM GRAY & THE DELUSIONS: 8 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

TUESDAY, MARCH 31

COMING OF SAGE: 7 p.m., free. The White House, 340 S. Coast Hwy., Laguna Beach; whitehouserestaurant.com.

KIRK WILSON: 6 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, (714) 776-5200; rbjazzkitchen.com.

MARK SULTAN: 9 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; facebook.com/ContinentalRoom.

WEDNESDAY, APRIL 1

THE ELVIS SHOW: 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; facebook.com/ContinentalRoom.

POLLYWOG CREW: 8 p.m., \$5. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, (310) 372-0035; saintrocke.com.

SKIZZY MARS: 8 p.m., \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

ZAKIR HUSSAIN: 8 p.m., \$20-\$65. Renee and Henry Segerstrom Concert Hall, 615 Town Center Dr., Costa Mesa, (714) 556-2787; scfta.org.

THURSDAY, APRIL 2

BUDDY GUY W/ DANIELLE NICOLE BAND: 7 p.m., \$47.50. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

FASHAWN: 8 p.m., \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

NIKKA COSTA: 8 p.m., \$25. Lido Live, 3459 Via Lido, Newport Beach, (949) 723-0250; lidolive.com.

NORA EN PURE: 9 p.m., \$10-\$13. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

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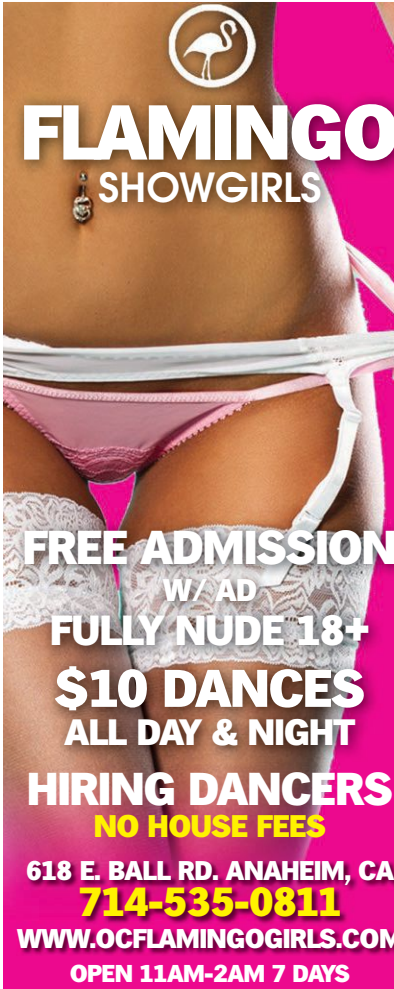
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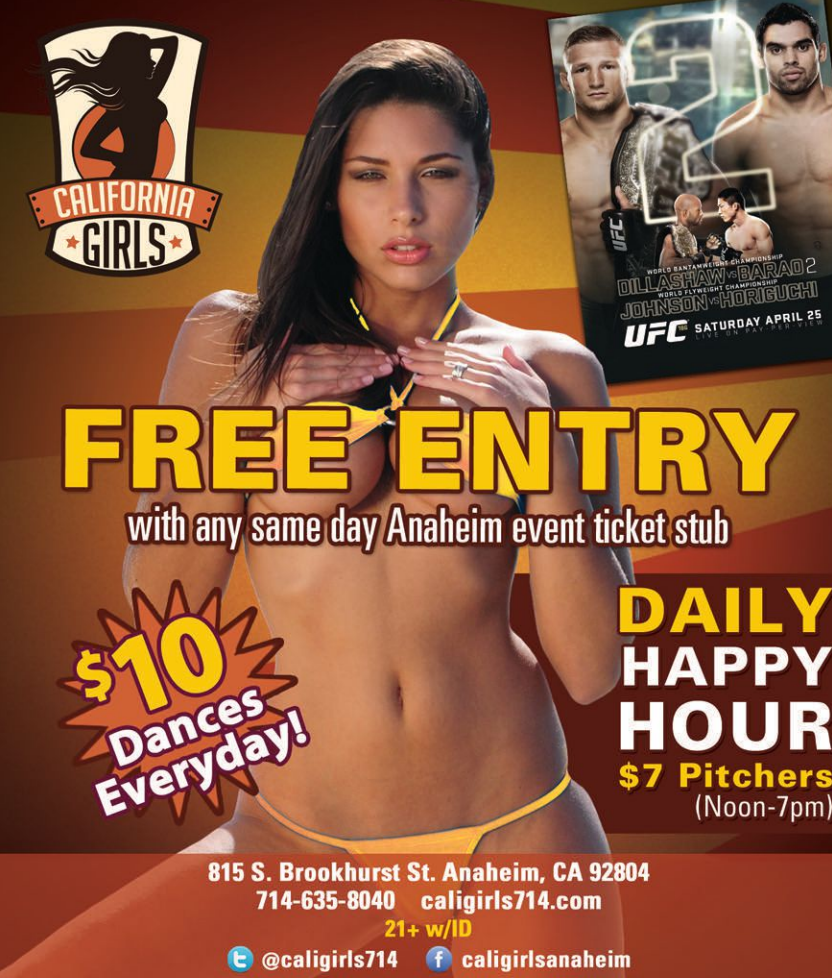
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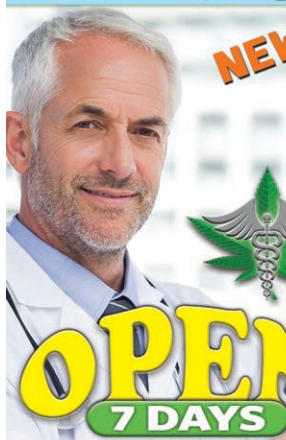
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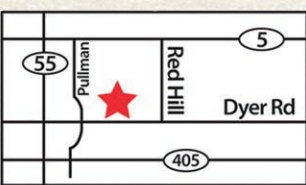
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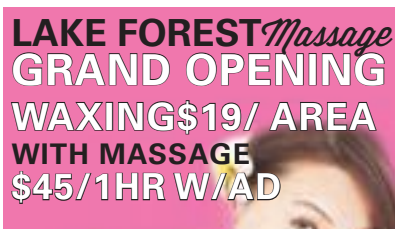
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an advertisement. To qualify for an adjustment, any error must be reported within 15 days of publication date. Credit for errors is limited to first insertion. Drawings, artwork and articles for reproduction are accepted only at the advertiser's risk and should be clearly marked to facilitate their return. The OC Weekly reserves the right to revise its advertising rates at any time. Announcements of an increase shall be made four weeks in advance to contract advertisers. No verbal agreement altering the rates and/or the terms of this rate card shall be recognized.

new age

EMPLOYMENT
*** ASTROLOGERS, PSYCHICS, TAROT READERS NEEDED!**
P/T/F/T
\$12-\$36 per hour.
tambien en Espanol.
954-524-9029

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Adoption Notices

ADOPTION SERVICES
PREGNANT? THINKING OF ADOPTION? Talk with caring agency specializing in matching Birthmothers with Families Nationwide. LIVING EXPENSES PAID. Call 24/7 Abby's One True Gift Adoptions. 866-413-6293. Void in Illinois/New Mexico/Indiana

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notices

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Misc. Services

DISH TV Starting at \$19.99/month (for 12 mos.)
SAVE! Regular Price \$34.99.
Ask About FREE SAME DAY Installation! CALL Now! 888-992-1957

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT
The following person is doing business as:
Art & Pendants By Claudine
309 Avenida Santa Barbara
San Clemente, CA 92672
www.bythec.net

This businesses is conducted by an individual. The registrant commenced to transact business under the fictitious business name or names listed above on: N/A
Signed: Claudine H. Moresfield
NOTICE- THIS FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED PRIOR TO THIS DATE. The filing of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) This statement was filed with the County Clerk of Orange County on: 3/17/2015 Publish: 3/19/2015, 3/26/2015, 4/2/2015, 4/9/2015
OC Weekly

notices

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Legal Notices

SUMMONS
NOTICE TO DEFENDANT: Robert T Kirk, aka Robert T Kirk Jr., aka Thomas R Kirk, aka Bob Kirk, an individual, Does 1 through 20, inclusive, YOU ARE BEING SUED BY PLAINTIFF: American Express Centurion Bank, a Utah State Chartered Bank. CASE NUMBER: 3D-2014-00750544-CU-CL-CJC. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a non-profit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of the court is: Superior Court of California, County of Orange, 700 Civic Center Drive West, Santa Ana, CA 92701. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: Sara J. Hamilton, Esq.; SBN: (209689). The Law Office of Sara J. Hamilton, P.C. 30 Corporate Park, Suite 214, Irvine, CA 92606 (949) 407-5533 Date: Oct 14, 2014. Clerk-Alan Carlson, Clerk of the Court. Clerk by Joseph Villegas

services

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Misc. Services

Curious About Men? Talk Discreetly with men like you! Try FREE! Call 1-888-779-2789 www.guys-pyvoice.com



Education

AIRBRUSH MAKEUP ARTIST COURSE
•Ads •TV •Film •Fashion
35% OFF TUITION
- SPECIAL \$1990
Limited Time Only.
Train & Build Portfolio.
One Week Course, Details
AwardMakeupSchool.com
(818) 980-2119

Employment

Associate Professor
Apply by mail only to Grace Mission University, 1645 W. Valencia Dr., Fullerton, CA 92833, attn. CEO.

Find out how becoming a plasma donor can make a difference for patients and help you earn extra money.

EARN UP TO \$240 THIS MONTH BY DONATING PLASMA
2x PER WEEK.

Donate today at: Biomat USA -
To schedule an appointment call (866)-565-1266
Now open Fridays.
Grifols
Pride for Donors.
Passion for Patients.
grifolsplasma.com

Rentals

ROOMMATES WANTED
ALL AREAS ROOMMATES.COM. Lonely? Bored? Broke? Find the perfect roommate to complement your personality and lifestyle at Roommates.com!

Real Estate For Sale

FIRST TIME BUYERS PROGRAMS !!!!

1000 Down. Many Homes Available!!
All SoCal Areas! Will consider Bad Credit.
4.5% APR. Call or Text Agent
562-673-4906

WANTED

Radio Announcers / DJs • Talk Show Hosts • Interview Show Hosts
No Exp Needed Free Training

Break into broadcasting by producing / hosting shows for our radio stations. Earn \$50-\$200 or more per show.
MANY OPENINGS NOW AVAILABLE
24 Hr. Audition Line
323-468-0080 • 714-991-1966

SAFE ACCESS DIRECTORY

STOREFRONT

Anaheim Patient Care

Award Winning Flowers, Shatter, Crumble, CBD Medicine & More! 1671 W. Katella Ave. Ste 135 Anaheim
714.876.2709

Just Quality

FTP-5G 1/8 or 9G 1/8 DOGO, \$5 Off Wax, Free Pre-Roll w/ Any Donation | 2708 Westminster Ave #120 Santa Ana
714.537.5878 Open Daily 10am-10pm

HBCC

FTP 5 Gram 1/8, \$10 Grams up to 5 Grams + a FREE GIFT | 17416 Beach Blvd., Huntington Beach | 9am-Midnight Daily | 714.475.5502

OCPC

5 Gram 8th & FREE Goodie Bag (FTP) | All Wax \$95 /8th | 1921 Carnegie Ave #3H, Santa Ana | 949.752.6272, 11am to 8pm Daily

The Clinic

FTP 7G 1/8- Limit one 7G per FTP | 1805 East Garry Ave #130, Santa Ana | 949.252.0100, 9am-Midnight Daily

Santa Ana Patient Associations (SAPA):

FTP \$10 Top Shelf Grams, Up to 5G or donate toward 1G of concentrate to receive a free .5G. Open 9am-12am Daily
714.705.0806 | 1651 E. Edinger, Ste 104, Santa Ana

CMC

Home of the 6 Gram FTP | 50% OFF Entire Shop 4.19 & 4.20, 2014 | FTP Special | 6G 8th or \$10 Grams up to 6 | 2800 S. Main St. Ste E | Santa Ana | 657.232.1106
9am-12am Daily

DELIVERY

CannaLuv

Highly Recommended Delivery Service
Lab-Test Quality Cannabis, \$50 Minimum.
Community Friendly. Efficient. Profesional.
Serving: Orange County Area
www.cannaluv.org | 9AM - 9PM | 714.331.2165 | 7 Days a Week

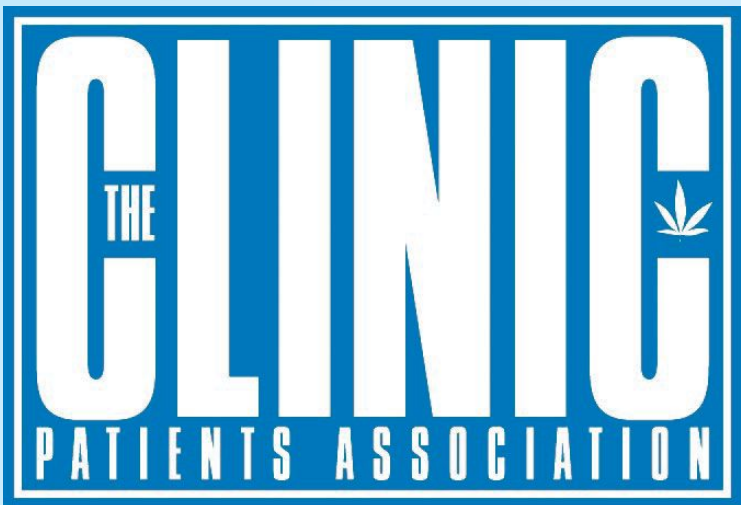
Mary Jane & Cali Girls Delivery Service

Best Shatter in Town
Crumble & Wax Concentrate
Top Shelf \$5-\$15 Grams
Delivery 24/7 and made by Beautiful Cali Girls! | 1-949-813-0579

DR. EVALUATIONS

OC 420 Evaluations

NEW PATIENTS \$29 | RENEWALS \$19 | Walk-Ins Accepted
1671 W. Katella Ave. Anaheim Ste. 130
TOLL FREE 1-855-MMJ-EVAL | (1-855-665-3825) Mon-Fri 11am-7pm, Sat 11am-6pm, Sun 11am-5pm



FTP 7G 8TH ON ALL TOP SHELF

LIMIT ONE 7 GRAM 8TH PER FIRST TIME PATIENT
(One strain only, can not combine with any other deals. Redeem upon first visit. One FTP per patient)

NOW OFFERING FOR ALL VETERANS

25% OFF

TOP & MID SHELF FLOWERS

LIMIT 2 QUARTERS PER VISIT. 10% OFF ALL OTHER ITEMS.
PER EVERY ELIGIBLE VETERAN WITH PROOF OF VETERANS CLASSIFICATION.
ONE COUPON PER VETERAN PER VISIT.

FOLLOW US ON OUR INSTAGRAM
@TCPA & GET A FREE GIFT!!

LEAVE US A FRIENDLY  **WEEDMAPS REVIEW &**
RECEIVE A FREE GIFT!

FREE TOP SHELF GIFT

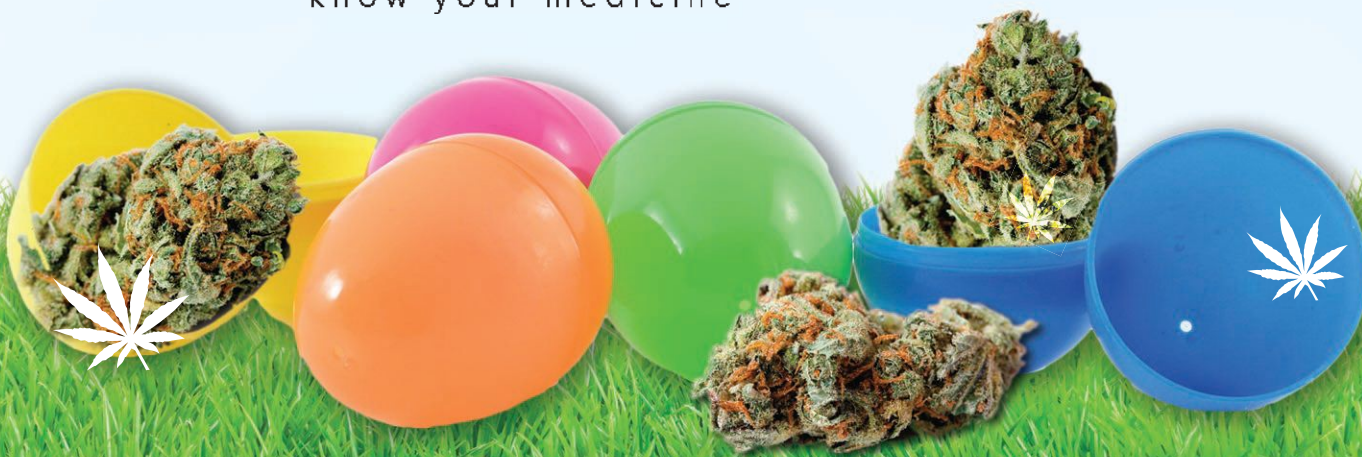
UPGRADE FOR ANY 8TH DONATION
MADE ON TOP SHELF

FREE .5 OF ANY PX OR EX

WITH THE DONATION OF 3 FULL
GRAMS OF PX OR EX

sclabs
know your medicine

**WE CARRY ALL SC LAB
TESTED MEDICATION**



* Some exclusions apply



949-252-0100 | 9AM - MIDNIGHT DAILY | 1805 EAST GARRY AVE. STE. 130 | SANTA ANA | 92705

Dream
Extracts



HOME OF THE 6 GRAM FT2

Award Winning Strains, Top Shelf Concentrates,
Stocked Clone Counter, High End Glass...
It's All Here!!!

1st Time Patients

FLOWER

Get a 6 Gram 8th
or \$10 Grams up to 6

EDIBLES

50% Off Any Liquid Gold (limit 1)

Concentrates

Buy 1 Gram Get 1/2 Gram Free
(\$50 Cap)

(657) 232.1106 * 9AM-12AM DAILY
2800 S. MAIN ST. #E SANTA ANA, 92707

ROCK IN RIO USA



FULL CONCERTS BY YOUR FAVORITE PERFORMERS

MAY 8TH NO DOUBT | MANÁ | THE PRETTY RECKLESS | SMALLPOOLS
FOSTER THE PEOPLE | GARY CLARK JR. | BLEACHERS | SAINTS OF VALORY
MVTH | WAX MOTIF | FTAMPA | AN21 | SPOK FREVO ORQUESTRA | PEPEU GOMES | LEO CANDELMAN
STONE THE BEETLES | TERRA CELTA | DJ DRUSKEE & MC MYRON MARTEN | ROCK IN RIO DANCE CREW | ACADEMY OF VILLAINS

METALLICA | LINKIN PARK | RISE AGAINST | HOLLYWOOD UNDEAD **MAY 9TH**
DEFTONES | SEPULTURA FEAT. STEVE VAI | COHEED AND CAMBRIA | OF MICE AND MEN
CAKED UP | GASLAMP KILLER | FELGUK | ALOK | SPOK FREVO ORQUESTRA | PEPEU GOMES | LEO CANDELMAN
STONE THE BEETLES | TERRA CELTA | DJ DRUSKEE & MC MYRON MARTEN | ROCK IN RIO DANCE CREW | ACADEMY OF VILLAINS

MAY 15TH TAYLOR SWIFT | ED SHEERAN | ECHOSMITH | IVETE SANGALO
JESSIE J | CHARLI XCX | TOVE LO | JAMES BAY
WHITNEY FIERCE | JENILUV | VALIDA | HEIDI LAWDEN | SIMONINHA FEAT. TONI GARRIDO | MARCOS VALLE | BOSSACUCANOVA
STONE THE BEETLES | TERRA CELTA | DJ DRUSKEE & MC MYRON MARTEN | ROCK IN RIO DANCE CREW | KINJAZ

BRUNO MARS | SAM SMITH | EMPIRE OF THE SUN | BIG SEAN **MAY 16TH**
JOHN LEGEND | JOSS STONE | MAGIC! | MIKKY EKKO
BEHROUZ | RENATO RATIER | UNER | DJ VIBE | SIMONINHA FEAT. TONI GARRIDO | MARCOS VALLE | BOSSACUCANOVA
STONE THE BEETLES | TERRA CELTA | DJ DRUSKEE & MC MYRON MARTEN | ROCK IN RIO DANCE CREW | KINJAZ

VENUE: CITY OF ROCK - MGM RESORTS FESTIVAL GROUNDS - LAS VEGAS, NV
2-DAY TICKETS STARTING AT \$298 [ROCKINRIO.COM](http://rockinrio.com)

